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VOLUMES ISSUED

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## FIFTY SHAKSPERE SONGS



FIFTY  
SHAKSPERE SONGS

EDITED BY  
CHARLES VINCENT

(MUS. DOC. OXON.)

FOR HIGH VOICE



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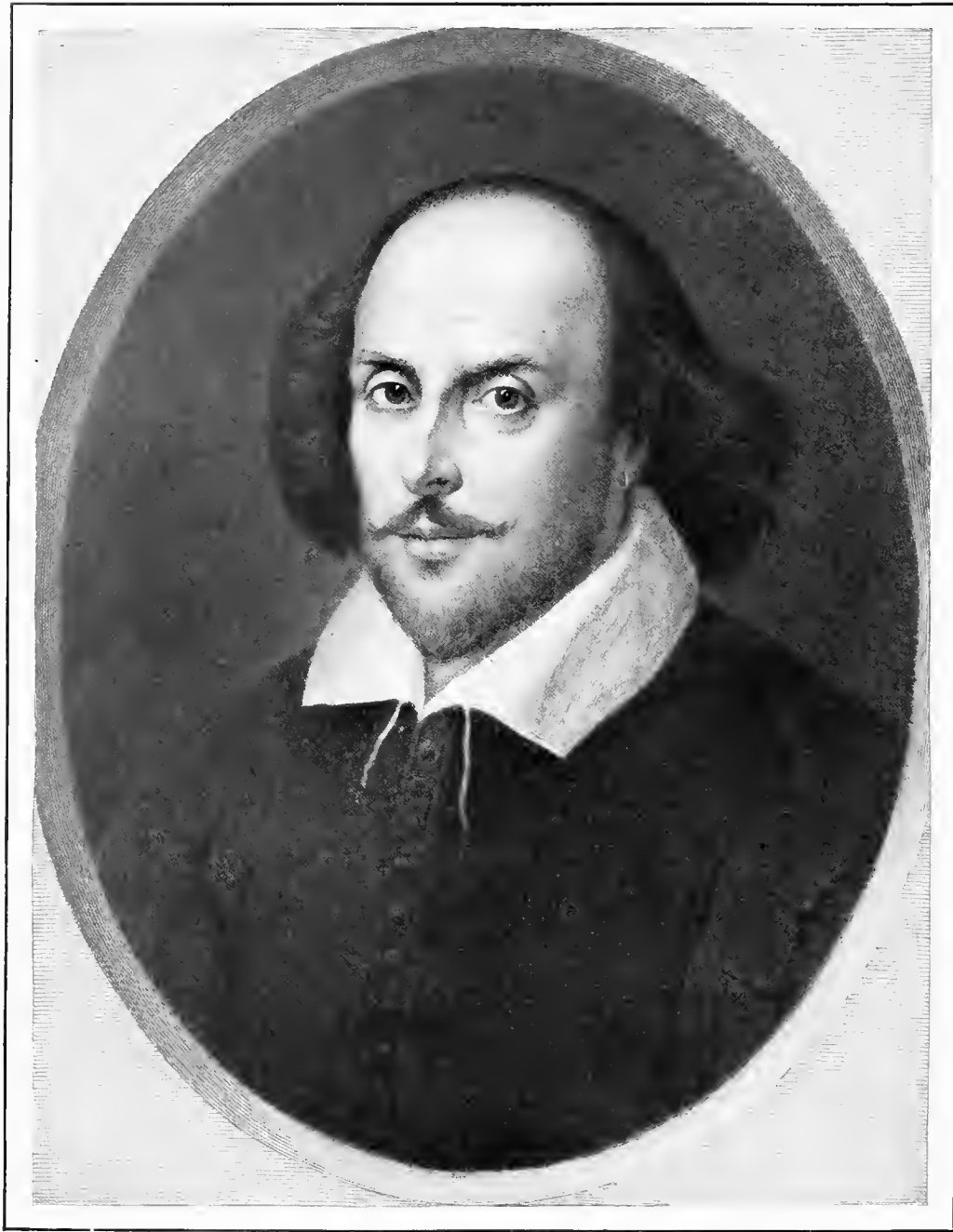


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*William Shakespeare*

FROM THE CHANDOS PORTRAIT IN THE NATIONAL GALLERY, LONDON  
AS ETCHED BY LEOPOLD FLAMENG

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## MUSIC TO SHAKSPERE'S SONGS



FEW subjects could present greater attractions to a student of English song than a survey of the music composed to the verses written by the greatest of bards, William Shakspeare,<sup>1</sup> embracing as it does a period from the end of the sixteenth century to the present time. Almost every musician of ability since Shakspeare's time has set some of his verses; therefore a collection of this music, arranged in chronological order, must illustrate in a very practical manner the growth of style, the improvements in harmonic combinations, the freedom introduced into melodic passages, and the gradual development which has taken place in music generally, from the time when it was yet in its infancy to the present advanced state of the art.

It is desirable in as few words as possible to show the condition of England, historically as well as musically, at the time when the poet was producing and performing his plays. Then Queen Elizabeth was on the throne, and her long and memorable reign was nearing its close (she died in 1603). Owing to the introduction of the printing-press, that great lever to education, a desire for knowledge of every kind had sprung up among the more cultured classes of the people. English ships, commanded by such adventurous and gallant sailors as Drake and Hawkins, were adding to our possessions over the seas, and opening up new outlets for ambition and fame. Patriotism had been greatly stimulated by the scattering of that great fleet sent by Spain to conquer the little island. The reformation of religion had been accomplished; and the results—freedom of thought and more liberal education—were aiding in the general development. This active epoch brought to the front great leaders in sci-

ence, theology, politics and art, among the latter the great immortal dramatist and poet, Shakspeare, whose genius has set down for all time the thoughts and emotions of this wonderful and stirring period.

The condition of English music also reflected the brilliance of the times, as has been well stated by Hullah in the following passage: "In the sixteenth century we not only sang and played as much and as well as our neighbours, but we sang and played our own music. It is no exaggeration to say that the English hold, and are recognized as holding, a very high place among the composers of the period. Tallis, Farrant, Lyrd and Bevin, in 'the service high and anthem clear;' Morley, Ward, Wilbye and Weelkes in the madrigal; Bull, in performance as well as in composition; Dowland, 'the friend of Shakspeare,' in the part song; and, last and greatest in all styles, Orlando Gibbons—these are all names to which the English musician may refer with confidence and with pride, as fit to be associated with those of Palestrina, De Lattre and Marenzio. . . . Our insular position, which has favoured us in so many things, has favoured us in the individuality of our music, and left our composers of earlier times more to their own resources than those of any other country. Indeed, a comparison of dates shows us to be rather the precursors than the followers of other nations." During the Elizabethan reign, the madrigalian period attained its highest development, and though it was not the music of the people, so to speak, it showed the refinement, activity, ingenuity and taste of a race of musicians, the outcome of the period, who proved their ability to compete successfully with the best of other nations.

<sup>1</sup> This spelling of the great poet's name is taken from the only unquestionably genuine signatures of his that we possess, the three on his will, and the two on his Blackfriars conveyance and mortgage. None of these signatures have an e after the k; four have no a after the first e; the fifth has the overline open-topped a (or u) which is the usual contraction for ra, but must here have been meant for re. The a and e had their French sounds, which explain the forms "Shaxper," &c. (New Shakspeare Society Proceedings.)

It is probable that Shakspeare wrote some of the songs in his plays to music which was already in existence and popular at the time, as many poets have done since, notably Burns and Thomas Moore. A search by the editor on these lines, however, has not been fruitful. Unless some important evidence is forthcoming, from one place or another, it is unlikely that we can ever arrive at a definite conclusion; for with the destruction of the Globe Theatre by fire in 1613 most of the performing MSS., including the music, were burnt. This disastrous circumstance, however, adds zest to the student's research, and we may yet hope to recover some of the clues which, if carefully followed, will lead to much more interesting knowledge on the subject than we at present possess.

Only in a very few cases can we feel certain that we possess the exact music that was performed in the plays during Shakspeare's time. These songs are given in Part II, though exception may be taken to No. 14, "Take, O take those lips away." To the songs included in Part II might be added the airs sung by Ophelia (*Hamlet*), to be found in Chappell's *Musical Magazine*, No. 47, and in other collections; for they are generally considered to be the originals.

With regard to No. 14, if it be the original musical setting of the words, it is improbable that John Wilson composed it: he might have been the boy who sang it,—probably he was,—in which case the music might have been by Robert Johnson, or some other theatre musician. Dr. John Wilson has been identified with the "Jackie Wilson" who sang in the plays. (See note to No. 13.)

One good ground for the supposition that "Jackie Wilson" is one with Dr. John Wilson, vocalist and composer, is the fact that at a later date (1653) John Wilson published in his book entitled *Select Ayres* the song "Take, O take those lips away," and in 1660, in *Cheerful Ayres and Ballads first Composed for One Single Voice and since Set for Three Voices* he included the following songs by Shakspeare, with which Jackie Wilson would have become familiar during his connec-

tion with the theatre: "From the fair Lavinian Shore;" "Full fathom five" (R. Johnson); "Where the bee sucks" (R. Johnson); "When love with unconfined wings," and "Lawn as white as driven snow" (R. Johnson?). These songs Wilson must have had a special liking for, otherwise he would not have included them in his books, and had he not done so, in all probability they would have been lost.

An examination of the music performed in the plays in Shakspeare's time shows us that it must have been simple and melodious, rather than difficult and contrapuntal; an additional reason in support of this view being, that in all probability the actors themselves would sing the songs, and boys, with treble voices, always performed the female parts.

Even if we have any doubt as to the character of the music performed in the plays, we can have none as to what the music of the period was like, at least that portion of it which was well known to Shakspeare; for he has referred to a considerable number of songs, &c., in the several plays, many of which the editor has been able to examine, and no doubt more can be found if diligent search be made. These are all of the simple and melodious character, and as so few are accessible to the public, or even published at all in modern collections, seven have been selected, from a large number, and printed as Part I of this collection. It is thought that they will not only prove interesting, but historically valuable to all lovers of music, and more especially to students of the songs of our ancestors. An additional reason for including these songs is that they give the reader a good idea of the class of music in vogue at the time the plays were written, and enable him to trace the developments which follow.

To make anything like a complete collection of the music which has been written to Shakspeare's verses would be impossible; attention has therefore been chiefly confined to songs which occur in the plays.

There are some examples of Shakspeare's verses set to music during his lifetime which are now obtainable; they are not, however, of the



kind required for this volume. Among such may be mentioned three madrigals by Weelkes set to verses out of *The Passionate Pilgrim*: "In black mourn I," "My flocks feed not" and "Clear wells spring not."

When we examine the music written for performances of the plays at a period soon after the death of Shakspeare, of which we have plenty of data, we find it to be of a natural, melodious character. As this would be composed somewhat on the lines of that which had previously been successfully employed, we may with reason conclude that it was the folk style of music (rather than the involved contrapuntal) which was heard in the original representations of the plays. This subject has been dwelt on rather fully, as there is an idea that, owing to the then popularity of the madrigal, the madrigal style (contrapuntal) might have been employed in the early performances.

The accompaniments were played by the musicians who were placed in the upper gallery, situated above what we now call the stage box. The band consisted of about eight or ten performers on hautboys, lutes, recorders (flageolets), cornets (not the modern cornet), viols and organs (a kind of small portable organ). The band announced the beginning of the play by three "soundings" or flourishes; they also played between the acts. Incidental music was required of

them, likewise soft music through which speaking could be heard, called "still music."

As most of the examples in Parts I and II and some few in Part III exist only as melodies, or with very crude accompaniments, the editor has added a pianoforte part in order that the work may be practical and useful and not merely an antiquarian collection. At the same time he has endeavored to make these accompaniments somewhat characteristic of the period to which the melodies belong.

The collection is divided into four parts:

*Part I.* Songs mentioned by Shakspeare in the Plays.

*Part II.* Songs possibly sung in the Original Performances.

*Part III.* Settings composed since Shakspeare's time to the middle of the Nineteenth Century.

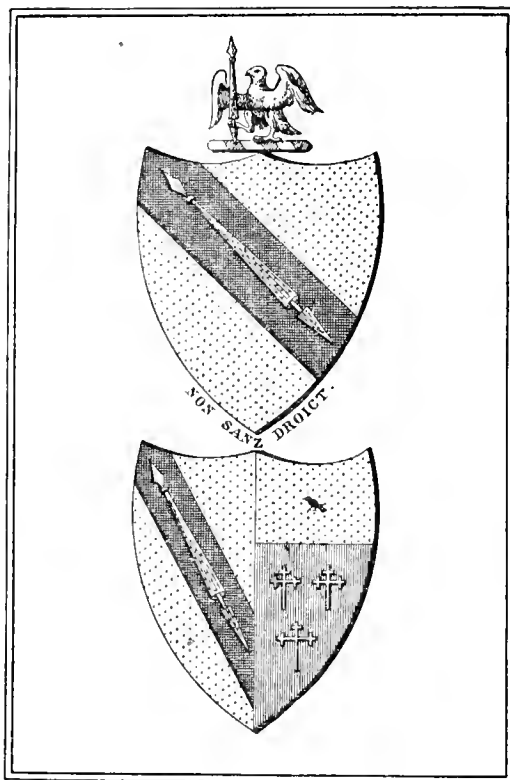
*Part IV.* Recent Settings.

The editor desires to express his indebtedness and thanks to Mr. J. Greenhill for so kindly permitting him to examine and make use of his extensive collection of Shakspeare music. Mr. Greenhill was the musical director of the New Shakspeare Society (now disbanded), and, together with the Rev. W. A. Harrison and Mr. F. J. Furnivall, compiled *All the Songs and Passages in Shakspeare which have been set to Music* (Thübner).

*Charles Vincent*

*The Coppice*

*Pinner, November 5, 1905.*



THE ARMS OF SHAKSPERE

# NOTES ON THE SONGS

## PART I. SONGS MENTIONED BY SHAKSPERE IN HIS PLAYS

No. 1. *Farewell, dear love.*

**T**HIS song is quoted line by line in *Twelfth Night*, Act II, scene iii, by Sir Toby Belch:

*Malvolio.* An' it would please you to take leave of her, she is very willing to bid you farewell.

*Toby.* "Farewell, dear heart, for I must needs be gone."

*Maria.* Nay, good Sir Toby.

*Clown.* "His eyes do show his days are almost done."

*Mal.* Is't even so?

*Toby.* "But I will never die."

*Cl.* Sir Toby, there you lie.

*Mal.* This is much credit to you.

*Toby.* "Shall I bid him go and spare not?"

*Cl.* "Oh, no, no, no, no, you dare not."

The lines quoted are adapted by Shakspeare from the first verse of the old ballad "Corydon's Farewell to Phillis," printed in 1590.

The music was composed by Robert Jones, the lutenist, and is found in Book I of his *Songs and Ayres set out for the Lute*, published in 1601. The date of Robert Jones' birth is unknown, but he graduated at Oxford, taking his Mus. Bac. degree in 1597. Many of his compositions exist in published works of the period; he was also a contributor to *The Triumphs of Oriana*. The song "Farewell, dear love" was at a later date introduced into *As You Like It*.

No. 2. *Peg o' Ramsay.*

MENTION is also made of this ballad in *Twelfth Night*, Act II, scene iii. Sir Toby Belch says:

My lady's a Cataian, we are politicians, Malvolio's a "Peg o' Ramsay" and "Three merry men be we."

The verses "Bonny Peggie Ramsay" occur in *Wit and Mirth*, 1719, and in all probability they are the words of the ballad alluded to in the play. They exactly fit the old tune of that name.

The tune is found in a manuscript book by Dr. Bull, from the late Dr. Kitchiner's library, and is very quaint. The subdominant chord connecting the parts (see measure 8, &c.) gives the effect of a kind of round, the parts following in an almost interminable way. It is the editor's idea that this song (and others of a similar character)

was sung when several country folk gathered together, the burden being repeated over and over again, one of the singers jumping in, so to speak, with a strong lead, "with a hey tro-lo-del," almost before the previous refrain was finished. He has often heard such songs in remote country districts sung in this way. After the refrain "with a hey" has been repeated four or five times, a chance is given to the soloist to give another verse; and so on to the end of the ballad.

No. 3. *Green-Sleeves.*

SHAKSPERE mentions this tune twice in the *Merry Wives*. In Act II, scene i, Mrs. Ford, in speaking of Falstaff to Mrs. Page, says: "I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep pace than the Hundredth Psalm to the tune of 'Green-Sleeves.'" This is an interesting quotation, showing that Shakspeare could think of no more rollicking tune to contrast with the solemnity of the Hundredth Psalm.

The second mention of the tune is in Act V, scene v, where Falstaff says:

Let the sky rain potatoes;

Let it thunder to the tune of "Green-sleeves."

The tune is found in W. Ballet's *Lute Book*, and doubtless was very popular at the time the play was written; though Chappell shows that it must have been a tune of Henry VIII's reign. The earliest mention of the ballad is to be found in the *Stationers' Register* for September, 1580; the ballad is much older than this, however, and runs as follows:

*A new Courtly Sonet, of the Lady Greensleeves. To the new tune of Greensleeves.*

*Greensleeves was all my ioy,*

*Greensleeves was my delight:*

*Greensleeves was my hart of gold:*

*And who but Ladie Greensleeves?*

**A**LAS my loue, ye do me wrong,  
to caste me off discourteously:

And I haue louēd you so long,  
 Delighting in your companie.  
 Greensleeues was all my ioy,  
 Greensleeues was my delight :  
 Greensleeues was my heart of gold ;  
 And who but Ladie Greensleeues ?

I haue been readie at your hand,  
 to grant what euer you would craue.  
 I haue both waged life and land,  
 your loue and good will for to haue.  
 Greensleeues was all my ioy, &c.

I bought thee kerchers to thy head,  
 that were wrought fine and gallantly :  
 I kept thee both at boord and bed,  
 Which cost my purse wel faouredly :  
 Greensleeues was al my ioie, &c.

I bought thee peticotes of the best,  
 the cloth so fine as fine might be :  
 I gaue thee iewels for thy chest,  
 and all this cost I spent on thee.  
 Greensleeues was all my ioie, &c.

Thy smock of silk, both faire and white,  
 with gold embrodered gorgeously :  
 Thy peticote of Sendall right :  
 and thus I bought thee gladly.  
 Greensleeues was all my ioie, &c.

Thy girdle<sup>1</sup> of gold so red,  
 with pearles bedecked sumptuously :  
 The like no other lasses had,  
 and yet thou wouldst not loue me !  
 Greensleeues was all my ioy, &c.

Thy purse and eke thy gay guilt kniues,  
 thy pincase gallant to the eie :  
 No better wore the Burgesse wiues ;  
 and yet thou wouldst not loue me !  
 Greensleeues was all my ioy, &c.

Thy crimson stockings all of silk,  
 with golde all wrought about the knee ;  
 Thy pumps as white as was the milk ;  
 and yet thou wouldst not loue me !  
 Greensleeues was all my ioy, &c.

Thy gown was of the grassie<sup>2</sup> green,  
 thy sleeues of Satten hanging by :

Which made thee be our haruest Queen,  
 and yet thou wouldst not loue me !  
 Greensleeues was all my ioy, &c.

Thy garters fringēd with the golde,  
 And siluer aglets hanging by,  
 Which made thee blithe for to beholde :  
 And yet thou wouldst not loue me !  
 Greensleeues was all my ioy, &c.

My gayest gelding I thee gaue,  
 To ride where euer likēd thee ;  
 No Ladie euer was so braue ;  
 And yet thou wouldst not loue me !  
 Greensleeues was all my ioy, &c.

My men were clothed all in green,  
 And they did euer wait on thee :  
 Al this was gallant to be seen ;  
 and yet thou wouldst not loue me !  
 Greensleeues was all my ioy, &c.

They set thee vp, they took thee downe,  
 they serued thee with humilitie ;  
 Thy foote might not once touch the ground ;  
 and yet thou wouldst not loue me !  
 Greensleeues was all my ioy, &c.

For euerie morning when thou rose,  
 I sent thee dainties orderly,  
 To cheare thy stomack from all woes ;  
 and yet thou wouldst not loue me !  
 Greensleeues was all my ioy, &c.

Thou couldst desire no earthly thing,  
 But stil thou hadst it readily :  
 Thy musicke still to play and sing :  
 And yet thou wouldst not loue me !  
 Greensleeues was all my ioy, &c.

And who did pay for all this geare,  
 that thou didst spend when pleased thee ?  
 Euen I that am reiectēd here ;  
 and thou disdainst to loue me.  
 Greensleeues was all my ioy, &c.

Wel, I wil pray to God on hie,  
 that thou my constancie maist see :  
 And that yet once before I die,  
 thou wilt vouchsafe to loue me.  
 Greensleeues was all my ioy, &c.

<sup>1</sup> Girdle is either three syllables, or an adjective like "fine" is left out after it.

<sup>2</sup> Grossie in original.

Greensleeues, now farewell, adue!  
 God I pray, to prosper thee:  
 For I am stil thy louer true:  
 Come once againe, and loue me!  
 Greensleeues was all my ioy, &c.

No. 4. *Heigh-ho! for a husband.*

THIS song is twice mentioned in *Much Ado About Nothing*, Act II, scene i:

*Beatrice.* Thus goes every one to the world but I, and I am sunburnt. I may sit in a corner and cry "heigh-ho for a husband!"

Act III, scene iv:

*Beatrice.* By my troth, I am exceeding ill; heigh-ho!

*Margaret.* For a hawk, a horse, or a husband?

*Beatrice.* For the letter that begins them all, H.

"Heigh-ho! for a husband" is an old ballad in The Pepysian Collection. Chappell says it is to be found in *A Complete Collection of Old and New English and Scotch Songs with New Tunes Prefixed*. It also occurs in *Wit and Mirth* (1719), from which it is given with a few slight alterations, made by the Rev. W. A. Harrison for performance at one of the meetings of the New Shakspeare Society in 1887.

The tune is taken from John Gamble's manuscript *Common-place Book*. John Gamble died in 1657. The accompaniment is specially arranged for this collection by the editor.

No. 5. *Heart's Ease.*

THIS tune is mentioned in *Romeo and Juliet*, Act IV, scene v:

*Peter.* Musicians, O musicians, "Heart's ease, Heart's ease." Oh! an you will have me live, play "Heart's ease."

*First Musician.* Why "Heart's ease"?

*Peter.* O musicians, because my heart itself plays, "My heart is full of woe." Oh! play me some merry dump, to comfort me.

The tune is an old one, much older than the words, for in an old play, *Misogonus*, by Thomas Rychardes, produced about 1560 (the manuscript is dated 1577), in the second act occurs the song, with directions that it "be sung to the tune of 'Heart's Ease.'"

The tune is in a manuscript volume of lute music of the sixteenth century in the Public Library, Cambridge, D. d. ii 11.

No. 6. *Light o' Love.*

It is not absolutely certain that the verses are from the original song. They are by Leonard Gybson, and were first printed in 1570, in Stuth's *Ancient Ballads and Broadsides*. There are thirteen verses in all, but only the first two are given, being perhaps sufficient for the purpose of illustration.

The tune is twice alluded to by Shakspeare; in *The Two Gentlemen of Verona*, Act I, scene ii:

*Julia.* Some love of yours, hath writ to you in rhyme.

*Lucetta.* That I might sing it, madam, to a tune. Give me a note: your ladyship can set.

*Julia.* As little by such toys as may be possible. Best sing it to the tune of "Light o' love."

*Much Ado About Nothing*, Act III, scene iv:

*Beat.* I am out of all other tune, methinks.

*Mar.* Clap us into "Light o' love;" that goes without a burden: do you sing it, and I'll dance it.

*Beat.* Ye light o' love with your heels, &c.

In the preface to the *Shakspeare Album or Warwickshire Garland*, "Light o' love" is spoken of as Shakspeare's favorite tune.

The editor has felt obliged to make some little variation in the accompaniment on account of the frequent repetitions of the same phrase.

No. 7. *Three merry men be we.*

THIS song is mentioned in *Twelfth Night* by Sir Toby Belch in the same paragraph as that in which "Peg o' Ramsay" is referred to, Act II, scene iii.

In the tragedy of *Rollo, Duke of Normandy*, by John Fletcher, the song is expanded as given in No. 7, except for the omission of the second verse, which is left out in order to render the song consistent with the refrain, for in *Rollo* the ballad is for four persons to sing.

The song appears to be a grumble by certain men condemned to be hanged, who in the refrain endeavor to keep up their spirits by singing in a jovial though sarcastic manner the words "Three merry men be we."

This song was arranged by Mr. Greenhill in an ingenious way for one of the meetings of the New Shakspeare Society, and he has kindly allowed use to be made of his manuscript. The editor

has availed himself of this permission to a considerable extent, as far as the airs are concerned.

*Verse I* is set to "Fortune my Foe," found in *Queen Elizabeth's Virginal Book*, also in W. Ballet's manuscript *Lute Book*. It is mentioned in *The Merry Wives*, Act III, scene iii, and was sometimes called "The Hanging Tune." Chappell is of opinion that this is the original tune for the first verse; and indeed such conclusion appears to be most probable. *The Refrain* after each verse is from a manuscript *Common-place Book* in the handwriting of John Playford. *Verse II* consists of two very old tunes, "The Jolly Pinder" and "The Friar and the Nun." *Verse III* is set to the well-known tune "Watkins' Ale" as arranged by Byrd in *Queen Elizabeth's Virginal Book*.

This fine tune must have been well known at the period; the refrain has certainly done duty

many times since, in one form or another.

The editor is not aware of any complete list of the songs to which Shakspeare refers in the plays. In addition to the seven given here he has collected the following: "King Cophetua;" "The Sick Tune;" "When Arthur first;" "Come o'er the bourne, Bessie;" "Death, rock me to sleep;" "Hold thy peace, thou knave;" "There dwelt a man in Babylon, lady, lady;" "Oh, the twelfth day of December;" "Jog on;" "Whop! do me no harm, good man;" "I loathe that I did love" (three stanzas from which are sung by the gravedigger in *Hamlet*); "Dildos and fadings," and "Can you not hit it, my good man."

For information about the various English composers of early times, *British Musical Biography*, by Brown & Stratton, is the most concise and reliable.

## PART II. SONGS POSSIBLY SUNG IN THE ORIGINAL PERFORMANCES

THESE songs were performed during Shakspeare's lifetime, and probably under his direction.

### No. 8. *The Willow Song.*

From OTHELLO, *Act IV, scene iii.*

THE music of this song is exceedingly old. It is to be found in Thomas Dallis's manuscript *Lute-Book* under the title "All a green willow." The book is dated 1583, and is now in the library of Trinity College, Dublin. A version of the song is also to be found in the British Museum.

Shakspeare adapted the words from the old song to suit Desdemona, who sings it while her maid Æmilia is undressing her to go to the bed in which Othello strangles her.

There can be no doubt that this song was sung under Shakspeare's direction, and is most interesting on that account. Apart from this connection the song itself is beautiful and full of character and feeling.

### No. 9. *O Mistress Mine.*

From TWELFTH NIGHT, *Act II, scene iii.*

THE melody of this song is anonymous. Two versions exist,—one arranged by Morley in the

first book of *Consort Lessons*, 1599; the other arranged by Byrd in *Queen Elizabeth's Virginal Book*, 1611. The second version of the melody has been selected, as it appears to be the better of the two. It is harmonized by the editor.

The song is introduced as follows:

*Sir Andrew.* Excellent! Why, this is the best fooling, when all is done. Now, a song.

*Sir Toby.* Come on; there is sixpence for you: let's have a song.

*Sir Andrew.* There's a testril of me too: if one knight give a—

*Clown.* Would you have a love-song, or a song of good life?

*Sir Toby.* A love-song, a love-song.

*Sir Andrew.* Ay, ay: I care not for good life.

*Clown sings,* "O mistress mine."

At the end of the first verse Sir Andrew says, "Excellent good! faith," and Sir Toby adds, "Good, good." Then the Clown sings the second verse.

### No. 10. *It was a lover and his lass.*

From AS YOU LIKE IT, *Act V, scene iii.*

THIS song, or rather duet,—for it should be sung by two pages in the play,—was composed by Thomas Morley, and is published, as given here,



in the first book of *Ayres or Little Short Songs*, to sing and play to the lute, in 1600. An early copy in manuscript is in the Advocates' Library, Edinburgh. The accompaniment, arranged by the editor of this collection, is founded upon Morley's own bass part, written for the "Bass viole."

It will be observed how easily the song lends itself to duet singing, and one cannot but think that such was the original intention. The music is sung to the clown (Touchstone) and Audrey, whom he is about to marry, and is introduced into the play as follows:

*Enter two Pages.*

*First Page.* Well met, honest gentleman.

*Touchstone.* By my troth, well met. Come, sit, sit, and a song!

*Second Page.* We are for you: sit i' the middle.

*First Page.* Shall we clap into 't roundly, without hawking or spitting or saying we are hoarse, which are the only prologues to a bad voice?

*Second Page.* I' faith, i' faith; and both in a tune, like two gipsies on a horse.

*Song follows.*

Thomas Morley was born about 1557, and died 1604. In 1591 he was organist of St. Paul's Cathedral, and in 1592 Gentleman of the Chapel Royal. He studied under Byrd, and took his Mus. Bac. degree at Oxford in 1588. His compositions are of a melodious character, and many of his madrigals and "ballets" obtained great popularity. He wrote an admirable treatise entitled *A plaine and easie introduction to practick musicke*, in form of a dialogue in three parts. This work was translated into German.

NO. 11. *Where the bee sucks.*

From THE TEMPEST, *Act V, scene i.*

THIS song was composed by Robert Johnson, a composer and lutenist who flourished at the end of the sixteenth and beginning of the seventeenth centuries. He graduated at Oxford University as Mus. Bac. in 1597. In 1573-4 he was a retainer in the household of Sir Thomas Kytson, of Hengrave Hall, Suffolk. He subsequently came to London. Besides many books of "Ayres" for the "Lute and Bass Viole," and a

set of madrigals in three, four, five, six, seven, and eight parts, he composed music for the theatres, including a setting of the songs in *The Tempest* from which the editor has taken the two following numbers, viz. "Where the bee sucks" and "Full fathom five." At a later period Dr. John Wilson arranged these for three voices. Johnson also wrote music to the two dramas *The Witch* and *A Masque of the Gipsies*.

The editor feels convinced that Johnson wrote more music to Shakspeare's words than is at present known, and thinks that careful search may result in discovering other interesting songs composed for other plays.

After being promised freedom Ariel sings "Where the bee sucks" while assisting Prospero to attire himself.

NO. 12. *Full fathom five thy father lies.*

From THE TEMPEST, *Act I, scene ii.*

FOR a sketch of the composer see No. 11.

Ariel sings this song to tell Prince Ferdinand that his father is drowned, though as a matter of fact he is alive and well.

NO. 13. *Lawn as white as driven snow.*

From THE WINTER'S TALE, *Act IV, scene iv.*

THIS song is attributed to John Wilson, though some think it is by Robert Johnson. It is taken from Wilson's *Cheerful Ayres or Ballads, first composed for a single voice, and since set for three voices*. In this book of Wilson's are some songs by Johnson, "Full fathom five" being one of them; it is in fact printed under Johnson's name. The character of the music of "Lawn as white," and No. 14, "Take, O take," has a family likeness to Nos. 11 and 12. Special interest attaches to Dr. John Wilson, as it is generally supposed he was, as a boy, a singer at the theatre and was identical with the "Jackie Wilson" whose name appears in the Folio Edition of *Much Ado* instead of Balthaser, the character represented. If this conjecture be correct he would in all probability, as Ariel, sing Johnson's setting of "Where the bee sucks," which song Wilson afterwards included in this book of *Ayres*, printed in Oxford in

1659. Several of Shakspeare's songs appear in his collections. Henry Lawes mentions him as a "great singer."

John Wilson was born in Kent in 1594, was made Mus. Doc. Oxon. in 1644, and was professor at that university 1656-62. In 1662 he was made a Gentleman of the Chapel Royal and Chamber Musician to Charles II. He composed many airs and ballads, besides church music and fantasias for viols. He died at Westminster in 1673.

The song "Lawn as white" is sung by Autolycus disguised as a pedlar.

No. 14. *Take, O take those lips away.*

From MEASURE FOR MEASURE, *Act IV, scene i.*

THIS song, though some attribute it to R. John-

son, is considered to be by Dr. John Wilson, for particulars of whom see the details given in the previous notice.

If Dr. John Wilson was the "Jackie Wilson" mentioned in the Folio Edition previously alluded to, this song would in all probability be sung by him. Mariana in the play enters accompanied by a boy who sings "Take, O take those lips away." Mariana has been deserted by her false lover Angelo because her fortune was lost.

The song is truly a singer's song and is very beautiful, as in fact are all the examples given in this part; and they prove that the music performed in the plays during Shakspeare's life was refined and artistic in character.

### PART III. SETTINGS COMPOSED SINCE SHAKSPERE'S TIME TO THE MIDDLE OF THE NINETEENTH CENTURY

THIS part of the work consists of songs<sup>1</sup> composed after Shakspeare's death, and extending to the middle of the nineteenth century, practically embracing a period of about two hundred years.

There would be no difficulty in collecting several hundred settings covered by the period. The editor, being limited, however, by space, has contented himself by including twenty-one only, selecting those he considered to be most characteristic and interesting.

No. 15. *Come unto these yellow sands.*

From THE TEMPEST, *Act I, scene ii.* Composed by John Banister (1630-1679).

JOHN BANISTER, a composer and violinist, was sent by Charles II to France to study; on his return he became leader of the king's band. He established a music school at Whitefriars, and gave concerts from 1672 to 1678. He composed music to Davenport's *Circe*, 1667. Later, together with P. Humfrey, he composed music to *The Tempest*, from which the song "Come unto these yellow sands" is taken. He also composed *Lessons for Viols*, songs, &c.

<sup>1</sup> The songs in Parts III and IV are arranged chronologically by composer.

No. 16. *Where the bee sucks.*

From THE TEMPEST, *Act V, scene i.* Composed by Pelham Humfrey (1647-1674).

HUMFREY was one of the Children of the Chapel Royal, re-established after the Restoration. He showed much talent for composition at an early age, and in 1664 was sent by Charles II to study in Paris under Lulli. On his return he was appointed "Master of the Children" and Composer to His Majesty. He died at the early age of twenty-seven, and was buried in Westminster Abbey.

His works consist mostly of church music, odes and songs. He possessed ability of no ordinary type, and the advantages he received from his three years' study on the Continent are reflected in his own compositions and in the works of his pupil Henry Purcell.

An alteration in the text of the words of this song will be noticed.

No. 17. *The Willow Song.*

From OTHELLO, *Act IV, scene iii.* Composed by Pelham Humfrey (1647-1674).

SEE No. 16 for note about the composer. This

very beautiful old song was written by Humfrey to the original words,—see note to No. 8,—but the editor found a version with the Shakspeare text, the only variation being in the last two lines; he therefore feels no hesitation in including this song in the collection. It is found in Stafford Smith's *Musica Antiqua*.

No. 18. *Come unto these yellow sands.*

From THE TEMPEST, *Act I, scene ii*. Composed by Henry Purcell (1658–1695).

THE words of this song as set by Purcell are altered by Dryden.

This greatest and most original of English composers was (when about six years old) a chorister of the Chapel Royal, and is said to have written anthems while yet a chorister. In 1675, when but seventeen years old, he composed the opera of *Dido and Æneas*. In 1676 he wrote the music to Dryden's *Aurenge-Zebe*.

A copy of the music to *Macbeth*, usually credited to Mathew Lock, has been discovered in Purcell's handwriting; the manuscript is now in the possession of Dr. W. H. Cummings. Though Purcell would have been very young at the time, it appears more than probable that he was the composer of this music. The words not being by Shakspeare, extracts from the work are not included in this collection.

In 1678 he wrote the overture and other music to Shadwell's alteration of Shakspeare's *Timon of Athens*.

In 1680 he became organist of Westminster Abbey, and for six years gave up connection with theatres. In this interval it may be presumed that much of his church music was composed.

In 1682 he became organist of the Chapel Royal.

In 1690 Purcell composed new music for Shadwell's version of *The Tempest*. Two of the settings have retained uninterrupted possession of the stage from his time till this day, namely, those to "Full fathom five" and "Come unto these yellow sands."

In an opera composed during this year, *The Prophetess, or the history of Dioclesian*, Purcell made

a great advance, calling into play larger orchestral resources than before. This opera was published in 1691, and in the dedication of it he says, "Musick and Poetry have ever been acknowledged sisters, and, walking hand in hand, support each other. As poetry is the harmony of words, so musick is that of notes; and as poetry is a rise above prose and oratory, so is musick the exaltation of poetry. Both may excel apart, but are most excellent when joined, for then they appear like wit and beauty in the same person. Poetry and painting have arrived to perfection in our own country; musick is still in its nonage, a forward child which gives hope of what it may be in England when the master of it shall find more encouragement. Being further from the sun, we are of later growth than our neighbour countries, and must be content to shake off our barbarity by degrees."

In 1691 Purcell wrote the music to *King Arthur* (amongst many others), and in 1692 to *The Fairy Queen* (an anonymous adaption of Shakspeare's *Midsummer Night's Dream*) and Sir Charles Sedley's *Ode for the Queen's Birthday*; one of the airs in this last, viz. "May her blest example chase," has for its bass the air of the old song "Cold and Raw." The reason for this was, that Arabella Hunt and Gosling were once singing to Queen Mary, with Purcell as accompanist. After hearing several compositions by Purcell and others, the Queen asked Arabella Hunt to sing "Cold and Raw." Purcell, nettled at finding a common ballad preferred to his music, determined that the Queen should hear it again when she least expected it, and he adopted this ingenious method of effecting his object.

In addition to the settings Nos. 18 and 19 Purcell composed music to "Orpheus with his lute" and "Flout em," a catch for three voices.

A number of spurious songs introduced into the plays at this time are set by Purcell, among them being "Kind fortune smiles," "Dry those eyes," "Where does the black fiend," solo and chorus "In hell" and "Great Neptune."

Purcell died at his house in Dean's Yard, Westminster, on November 21, 1695.

No. 19. *Full fathom five thy father lies.*  
From THE TEMPEST, *Act I, scene ii.* Composed  
by Henry Purcell (1658–1695).

[For comment see notes to No. 18.]

No. 20. *Who is Sylvia?*  
From THE TWO GENTLEMEN OF VERONA, *Act IV,*  
*scene ii.* Composed by Richard Leveridge (1670–  
1758).

RICHARD LEVERIDGE, a bass vocalist and composer, sang in Drury Lane and Queen's theatres, 1705–12, and at Lincoln's Inn Fields and Covent Garden, 1713–30.

He composed music for the *Island Princess*, 1699, *Pyramus and Thisby*, 1716, and a collection of songs, two volumes, 1727. He is known as a song-writer, and by some is credited with the much discussed *Macbeth* music, on the authority of a notice in Rowe's edition of Shakspeare. His best-known songs are "All in the downs" and "Roast beef of Old England." The example included in this collection well illustrates the style of his work. It has been wrongly attributed to Arne.

The song occurs in *The Two Gentlemen of Verona* under the following circumstance:

Julia, having reached the Emperor's city, in man's attire, is taken by her host to hear her faithless lover Protheus serenade Sylvia, the love of his friend Valentine, to whom he has turned traitor, in order that he may win Sylvia for himself.

No. 21. *Where the bee sucks.*  
From THE TEMPEST, *Act V, scene i.* Composed by  
Thomas Augustine Arne (1710–1778).

THOMAS AUGUSTINE ARNE was the son of an upholsterer, and was born in King Street, Covent Garden. He was educated at Eton College, being intended for the legal profession, but his natural love for music led him to study privately. Several interesting stories are told of his many difficulties and ingenious devices to obtain lessons and opportunity for study.

He took lessons on the violin from Festing, and would occasionally borrow a livery in order

to gain admission to the servants' gallery at the opera. He made such progress on the violin as to be able to lead a chamber band at the house of an amateur, who gave private concerts. There he was accidentally discovered by his father playing first violin. After fruitless efforts to induce his son to devote himself to the legal profession, the father gave up the attempt. Being free to practise openly, Arne soon, by his skill on the violin, charmed the whole family.

In 1738 he established his reputation as a lyric composer by the admirable manner in which he set Milton's *Comus*. In this he introduced a light, airy, original, and pleasing melody, wholly different from that of Purcell or Handel, whom all English composers had hitherto either pillaged or imitated. Indeed the melody of Arne at this time, and of his Vauxhall songs afterwards, forms an era in English music; it was so easy, natural, and agreeable to the whole kingdom that it had an effect upon the national taste; and till a more modern Italian style was introduced in the *pasticcio* English operas of Bickerstaff and Cumberland, Arne's was the standard of all perfection at our theatres and public gardens. (See Burney's *History*, vol. iv.)

On July 6, 1759, the University of Oxford created Arne Doctor of Music.

He composed a great number of admirable works chiefly for the theatre.

Dr. Arne was the first to introduce women's voices into oratorio choruses. This he did at Covent Garden Theatre, February 26, 1773, in a performance of his own, *Judith*.

The three songs introduced into this collection are good examples of his melodious and agreeable style.

No. 22. *When daisies pied and violets blue.*  
From LOVE'S LABOR'S LOST, *Act V, scene ii.*  
Composed by Thomas Augustine Arne (1710–1778).  
[For comment see note to No. 21.]

No. 23. *When icicles hang by the wall.*  
From LOVE'S LABOR'S LOST, *Act V, scene ii.*  
Composed by Thomas Augustine Arne (1710–1778).  
[For comment see note to No. 21.]

No. 24. *No more dams I'll make for fish.*

From *THE TEMPEST*, *Act II*, scene ii. Composed by John Christopher Smith (1712-1795).

APART from the character of the music of this song, some interest is attached to it as being composed by one who acted as Handel's amanuensis during the blindness of the great composer. His style, in most of his work, bears a great resemblance to that of his master. Smith's father, a German, acted as Handel's treasurer.

He composed two Shaksperian operas, *The Tempest* and *The Fairies*, an altered version of *A Midsummer Night's Dream*. Some editors have mistaken Smith's music for that of Purcell's,—Loder and Dr. Clarke, to wit.

No. 25. *She never told her love.*

From *TWELFTH NIGHT*, *Act II*, scene iv. Composed by Franz Joseph Haydn (1732-1809).

THE song is one of a set of six, dedicated to Lady Charlotte Bertie, and composed in 1795.

Franz Joseph Haydn, the father of the symphony and the quartet, was born at Rohrau, a small Austrian village. His parents both sang, and the child soon began to sing their simple songs.

On New Year's Day, 1791, Haydn came to London, where he was soon the object of every species of attention.

The culminating point of his reputation (not attained till he had reached old age) was the composition of the *Creation* and the *Seasons*. Of the *Creation* he says: "Never was I so pious. I knelt down every day, and prayed God to strengthen me in my work." This oratorio was first performed publicly in 1799, and produced an extraordinary impression. It was with reluctance that he composed music to the *Seasons*, for he knew his powers were failing, and the strain was too great. As he said afterwards, "The *Seasons* gave me the finishing stroke." He composed very little after this.

After a long seclusion, he appeared in public for the last time at a remarkable performance of the *Creation*, at the University of Vienna, on March 27, 1808. He was carried in his armchair to a place among the first ladies of the land. At

the words, "And there was light," Haydn was quite overcome, and pointing upwards exclaimed, "It came from thence!" As the performance went on, his agitation became extreme, and it was thought better to take him home after the first part.

On May 26, 1809, he called his servants round him for the last time, and having been carried to the piano, solemnly played the *Emperor's Hymn* three times over. Five days afterwards he expired.

No. 26. *When that I was a little tiny boy.*

*The Epilogue to TWELFTH NIGHT*. Composed by Joseph Vernon (1738-1782).

THIS song is said to be by Joseph Vernon, who was a tenor vocalist born at Coventry. He studied under W. Savage, and appeared at Drury Lane Theatre in 1751.

He composed the music to *The Witches*, a pantomime, several songs and other vocal works. W. Linley has attributed this song to Fielding, but Dr. Rimbault proves that it was composed by Vernon, about 1760. Charles Knight says, "It is the most philosophical clown's song on record." Chappell thinks that the song is the original music. The character of the melody suggests that it might be.

No. 27. *Sigh no more, ladies.*

From *MUCH ADO ABOUT NOTHING*, *Act II*, scene iii. Composed by R. J. S. Stevens (1757-1837).

THE song is sung by Balthaser in the play, and in the *Shakspeare Folio* instead of "enter Balthaser" appears "enter Jackie Wilson,"—a singer of the Burbage's Company, to which Shakspeare belonged. Dr. Rimbault identifies the singer with Dr. John Wilson. (See previous notes on this subject.)

Richard John Samuel Stevens was born in London. He was trained as a chorister in St. Paul's Cathedral, under Savage, and became organist of the Temple Church in 1786, Charter House, 1796, Professor of Music, Gresham College, 1801. His death occurred in London.

His chief works were glees, of which he composed a great number. The song included in this book was originally composed as a glee, but it is so generally sung in the play arranged as a song that no collection of Shakspeare's songs would be complete without its insertion.

No. 28. *Now the hungry lion roars.*

From A MIDSUMMER NIGHT'S DREAM, *Act V, scene i.* Composed by William Linley (1767-1835).

WILLIAM LINLEY, son of the composer Thomas Linley, was born at Bath, and educated at Harrow. He studied under Abel and his father. Later he was appointed to a post in the East India Company's service by Fox.

This notable amateur wrote *Shakspeare's Dramatic Songs*, consisting of all the songs, duets and choruses in character, as introduced in his dramas. The song No. 28 is from that work. He composed two operas, glees, &c., and also wrote novels and other literary works.

No. 29. *If music be the food of love, play on.*  
From TWELFTH NIGHT, *Act I, scene i.* Composed by John Charles Clifton (1781-1841).

THE editor has endeavored to include characteristic songs illustrating the period during which they were composed. This song, with its harp or piano accompaniment, is good of its kind, and shows a type of song much in vogue fifty or sixty years ago. Clifton was a pianist and composer of ability; he studied under R. Bellamy and Charles Wesley.

He wrote an opera called *Edwin*, many songs, glees, and a theory of harmony, besides other works.

No. 30. *Over hill, over dale.*

From A MIDSUMMER NIGHT'S DREAM, *Act II, scene i.* Composed by Thomas Simpson Cook (1782-1848).

THOMAS COOK, vocalist and composer, was born at Dublin. He studied under his father and Giordani. In 1803 he became conductor at a theatre in his native city and made his *début* as a vocalist in Storace's *Siege of Belgrade*. In 1813 he appeared in London and was appointed con-

ductor at Drury Lane Theatre. He wrote music to a number of plays, besides composing masses, glees, songs, solfeggi, &c. The words of "Over hill, over dale" were not written for music in the play, though they are good for the purpose. As an example of a florid soprano song it is excellent.

No. 31. *Bid me discourse.*

Sonnet from VENUS AND ADONIS, *Stanza xxiv.* Composed by Sir Henry Rowley Bishop (1786-1855).

SIR HENRY BISHOP was director of the music at Drury Lane Theatre in 1810, and became conductor in 1825; musical director in Vauxhall Gardens in 1830; Mus. Bac. Oxon. in 1839. He was knighted in 1842; Professor of Music at Oxford University, 1848; Mus. Doc. Oxon., 1853.

Bishop was a voluminous composer, and is now chiefly remembered by his songs and glees, and one opera, *Guy Mannering*. He composed music to a number of Shakspeare's songs; perhaps he set more of them than any other composer. This, and the previous number, shows the influence of the florid Italian school, which was so popular at the time through the Italian operas. Though this song is not from the plays, it appears as a solo by Viola in Bishop's operatic version of *Twelfth Night*.

No. 32. *The Willow Song.*

From OTHELLO, *Act IV, scene iii.* Composed by Gioachino Rossini (1792-1868).

IT will be a matter of considerable interest to many to learn that Rossini composed a song to Shakspeare's words, which can be rendered in English as effectively as in Italian. The song was composed for the opera *Otello*, in the year 1816, and is characteristic of the composer.

Rossini was the greatest, among the many great opera composers, of the first half of the nineteenth century.

No. 33. *Hark, hark! the lark.*

From CYMBELINE, *Act II, scene iii.* Composed by Franz Schubert (1797-1828).

SCHUBERT, born in Vienna, possessed wonderful

powers as a song-writer; in the opinion of many he ranks first in this branch of the musical art. He was the one great composer whose songs, regarded as a department of music, are absolutely his own,—full of dramatic fire, poetry, and pathos, with accompaniments of the utmost force, fitness, and variety.

Schubert lived in great poverty. "It is all but impossible to place one's self in the forlorn condition in which he must have resigned himself to his departure, and to realize the darkness of the valley of the shadow of death through which his simple, sincere, guileless soul passed to its last rest, and to the joyful resurrection and glorious renown which have since attended it." His works number one thousand, one hundred and thirty-one. He was by far the most prolific of composers. He wrote several operas, masses, symphonies, string quartets, and a multitude of pianoforte pieces and songs. Few, however, were published during his life, and these were miserably paid for. He sent three of his songs to Goethe in 1819, but the poet took no notice of the composer who was afterwards to give some of his songs a wider popularity than they could otherwise have enjoyed. Though Beethoven's stay in Vienna coincided for so many years with Schubert's lifetime, they only met twice. On the first occasion, Schubert's nervousness overcame him, and he rushed out of the room before he had written a word for the deaf Beethoven to read. On the second, Beethoven was hardly conscious, being then in his last illness. But some days before, he had become acquainted with a selection of Schubert's songs. These excited his admiration, and caused him to say, "Truly, Schubert has the divine fire."

Though Schubert's name was now becoming more widely known, he was still in poverty—sometimes on the brink of starvation. He died of typhus fever at the age of thirty-one. Of his

many works only a small proportion was publicly performed during his life. Schumann was the first to force the world to listen to the treasures they had disregarded.

Schubert set only three of Shakspeare's songs, "Come thou monarch of the vine," "Who is Sylvia?" and "Hark, hark! the lark." The last two are included in this collection.

No. 34. *Who is Sylvia?*

From *THE TWO GENTLEMEN OF VERONA*, *Act IV*, *scene ii*. Composed by Franz Schubert (1797–1828).

[See note to No. 33.]

No. 35. *Hark, hark! the lark.*

From *CYMBELINE*, *Act II*, *scene iii*. Composed by Karl Friedrich Curschmann (1805–1841).

CURSCHMANN'S fame rests on his powers as a song-writer; he is always melodious and natural, though never superficial or trivial.

As a child he showed great talent; he studied four years under Spohr and Hauptmann. His early death (thirty-six) cut short a career full of promise, for his future was bright in the extreme, and he doubtless bid fair to become one of the greatest of our song-writers.

This song is his only setting of Shakspeare's words, and though interesting is not the best example of his gift which could be selected. He wrote the music to a German translation of Shakspeare's words; a perverted translation then appeared in England under the title "Summer Morning." Mr. Greenhill restored Shakspeare's words, which appear now for the first time in connection with this song.

Curschmann was a favorite song-composer before Schubert's songs were known. As a matter of chronology he comes after Schubert, but as a matter of style and development No. 35 should precede Nos. 33 and 34.



## PART IV. RECENT SETTINGS

No. 36. *When that I was a little boy.*  
*The Epilogue to TWELFTH NIGHT. Composed by*  
*Robert Schumann (1810-1856).*

SCHUMANN was one of the most original composers that ever lived; and even now his works are not generally understood and appreciated as they should be. He was born at Zwickau in Saxony; was educated at Leipzig for the law, but left the legal profession for music. His individuality of style, determined at the very outset, finds its most perfect expression in the smaller forms—piano-pieces and songs. In them he displays an artistic finish and a mastery of detail, which, united with poetic imagination and warmth of passion, are characteristic of his genius. He wrote a great number of songs, the best of which are unsurpassed for depth of emotional expression and delicate fancy. It is interesting to find that in 1851 Schumann composed music to verses by Shakspeare. He used, however, a German translation, which made it necessary to change slightly the original English words in fitting them to his music.

No. 37. *Autolycus' Song.*  
*From A WINTER'S TALE, Act IV, scene iv. Com-*  
*posed by James Greenhill (1840- ).*

THE song in this collection is a fine example of the composer's work, and critics have pronounced it one of the best settings of these words. Mr. Greenhill, who was born in London, is a well-known vocalist, composer and teacher. For about twenty years he was choirmaster for the late Rev. H. R. Haveis, and he was also director of music for the New Shakspeare Society during the five years of its existence.

No. 38. *Sigh no more, ladies.*  
*From MUCH ADO ABOUT NOTHING, Act II, scene*  
*iii. Composed by Sir Arthur Seymour Sullivan*  
*(1842-1900).*

BORN in London, Sullivan was till 1857 a chorister in the Chapel Royal. He was elected Mendelssohn Scholar at the Royal Academy of Mu-

sic in 1856, and in 1858 went to Leipzig to study, returning in 1861. While there he composed his music to *The Tempest*.

Sullivan composed many serious and elevated works, such as *Ivanhoe*, *The Golden Legend*, *The Light of the World*, *The Prodigal Son*, a *Symphony in E*, &c. In later years his series of light operas, beginning with *Pinafore*, established a reputation which will perhaps outlive that made by his serious works.

Sullivan composed a great number of successful songs and church music. The song "Sigh no more, ladies," included in this collection, was written for Sims Reeves, and has a certain interest connected with it, inasmuch as it is engraved from a copy altered and improved by Sir Arthur, and is therefore probably the only edition published exactly as he wished it sung, after the experience of hearing it performed by Mr. Sims Reeves.

No. 39. *Fear no more the heat o' the sun.*  
*From CYMBELINE, Act IV, scene ii. Composed by*  
*Sir C. Hubert H. Parry (1848- ).*

A GIFTED and voluminous composer, Parry's works are distinguished by their directness and verve. His style is broadly melodious, and yet abounds in evidences of clever contrapuntal skill. The choral ode "Blest Pair of Syrens" is perhaps his most popular work.

Sir Hubert Parry was born at Bournemouth. He is Professor of Music at Oxford University, and Principal of the Royal College of Music, London. Song No. 39 was specially composed for this volume.

No. 40. *Who is Sylvia?*  
*From THE TWO GENTLEMEN OF VERONA, Act IV,*  
*scene ii. Composed by Monk Gould (1858- ).*

MR. GOULD is the composer of a large number of songs, some of which have become very popular, notably "The Curfew," "Daybreak," "The Banshee," "Jacobite Ballads," "Cavalier Ballads," &c. He has also composed much church



music, and was till lately the organist and choir-master of St. Michael's Church, Portsmouth, and conductor of the Philharmonic Society, Portsmouth. He was born at Tavistock, Devon.

NO. 41. *Blow, blow, thou winter wind.*

From AS YOU LIKE IT, *Act II, scene vii.* Composed by William Arms Fisher (1861— ).

MR. FISHER was born in San Francisco, California, where he studied harmony, organ and piano with John P. Morgan. He later studied singing with William Shakespeare in London; and on his return to New York he became a pupil of Parker in counterpoint and fugue, and of Dvořák in composition and instrumentation. He was instructor in harmony for several years at the National Conservatory, until, in 1895, he went to Boston, where he now lives.

Mr. Fisher's creative activity has been chiefly in the field of lyric composition, and many of his songs have become very successful. They are varied in mood, but uniformly well thought from the singer's standpoint, and he secures his effects without violating the canons of good vocal art.

NO. 42. *Sigh no more, ladies.*

From MUCH ADO ABOUT NOTHING, *Act II, scene iii.* Composed by William Arms Fisher (1861— ).

[See note to No. 41.]

NO. 43. *It was a lover and his lass.*

From AS YOU LIKE IT, *Act V, scene iii.* Composed by Gerard Barton (1861— ).

BORN at Fundenhall, Norfolk, England, Mr. Barton studied the organ under Dr. Edward Bunnett and Sir Walter Parratt, and composition with Dr. J. Varley Roberts. In 1884 he went to America, where he finally settled on the Pacific coast as a professional musician. He has held the position of organist in churches at Los Angeles, Santa Barbara and San Francisco; and is at present (1905) at the head of the musical department of Oahu College, and organist of St. Andrew's Cathedral, Honolulu. The list of Mr. Barton's compositions includes many songs, both

sacred and secular, a setting of the mass, part-songs, etc.

NO. 44. *Orpheus with his lute.*

From HENRY THE EIGHTH, *Act III, scene i.* Composed by Carl Busch (1862— ).

MR. BUSCH was born at Bjerre, Jutland, Denmark. He studied music in the Conservatorium of Copenhagen, and later at the Conservatorium of Brussels, and under Godard in Paris. He lives at present in Kansas City, where he is conductor of the Philharmonic Society and the Oratorio Society.

Mr. Busch has written a number of large works for orchestra, and for chorus with orchestra,—notably the cantatas *The League of the Alps* and *King Olaf*. Besides these he is the composer of many songs, anthems and part-songs.

NO. 45. *Under the greenwood tree.*

From AS YOU LIKE IT, *Act II, scene v.* Composed by Carl Busch (1862— ).

[See note to No. 44.]

NO. 46. *And let me the canakin clink.*

From OTHELLO, *Act II, scene iii.* Composed by Harvey Worthington Loomis (1865— ).

MR. LOOMIS was born in Brooklyn, New York, and has received his entire musical training in New York City, where he now lives. He studied composition under Dvořák, the piano with Mme. Madeline Schiller. Fluent melody and a rich and daring harmonic sense are evident in his compositions. Besides a host of songs and piano pieces, he has won distinction in the unusual field of pantomimic music, in the higher sense of the word. On somewhat similar lines are the "musical backgrounds" intended to illuminate the recitation of some poem.

Mr. Loomis has set to music a large number of Shakspeare's songs, of which Nos. 46 and 47 are noteworthy examples.

NO. 47. *Crabbed age and youth.*

From THE PASSIONATE PILGRIM, *xii.* Composed by Harvey Worthington Loomis (1865— ).

[See note to No. 46.]

No. 48. *Orpheus with his lute.*

From HENRY THE EIGHTH, *Act III, scene i.* Composed by Charles Fonteyn Manney (1872- ).

MR. MANNEY was born in Brooklyn, New York, where he was for several years a boy-chorister. He began the study of music with William Arms Fisher, and later, on his removal to Boston, where he now lives, he became a pupil of Wallace Goodrich and Dr. Percy Goetschius. He is the composer of various anthems, part-songs, and piano pieces; a comic opera and two sacred cantatas; besides many songs, which show marked lyric feeling, and a graceful and rich melodic vein.

No. 49. *It was a lover and his lass.*

From AS YOU LIKE IT, *Act V, scene iii.* Composed by H. Clough-Leigher (1874- ).

FROM an early age a pupil of his mother, and later of Dr. J. Humfrey Anger in Toronto, Mr. Clough-Leigher, who was born in Washington, D. C., has received his entire musical training in America. As a boy he sang in a vested choir, and at fifteen he was a professional organist. He has since held several posts as organist and choral

director. He has written various church services, anthems and choral works; besides many songs, which evince rich and free harmonic thought, and a real lyricism. Mr. Clough-Leigher at present lives in Boston.

No. 50. *O mistress mine.*

From TWELFTH NIGHT, *Act II, scene iii.* Composed by Samuel Coleridge-Taylor (1875- ).

THIS gifted, all-round musician and composer was born in London, where he was one of the singing-boys in St. George's Church, Croydon. He later became a student at the Royal College of Music, and afterwards was a pupil of Sir Charles Villiers Stanford. He is now actively engaged as a teacher in Trinity College, London, and as conductor of the Handel Society, London, and the Rochester Choral Society. His most important works are a *Symphony in A minor*; a setting of portions of Longfellow's *Hiawatha* for solos, chorus and orchestra; an oratorio, *The Atonement*, &c. Mr. Coleridge-Taylor is also the composer of several songs, and some interesting piano pieces based upon negro melodies.

c

## FIFTY SHAKSPERE SONGS



# FAREWELL, DEAR LOVE

(Published in 1601)

ROBERT JONES

From "Songs and Ayres set out for the Lute," Book I

Edited and arranged by Dr. Charles Vincent

Rather slowly *p*

VOICE

1. Fare - well, dear love, since  
2. Fare - well, fare - well, since  
\*)

PIANO *p*

thou wilt needs be gone, Mine eyes do show my  
this I find is true, I will not spend more

*f*

life is al - most done: Nay, I will nev - er die  
time in woo - ing you; But I will seek else - where

\*)The poem has three more verses.

*p*

So ——— long as I can spy There be man - y mo;  
If ——— I can find love there, Shall I bid her go?

Though that she doth go, There be man - y more, I  
What and if I do? Shall I bid her go and

*f*

fear not, Why, then — let her go, I care not.  
spare not? Oh! no, no, no, no, no, I dare not.

## PEG O' RAMSAY

Verses from  
"Wit and Mirth" (1719)

Ancient Melody from  
Dr. Bull MSS  
Edited and arranged by Dr. Charles Vincent

Not too quickly

VOICE

PIANO

*mf*

*mf*

1. Bon-ny Peg - gy  
2. Some\_ call her  
3. Up\_ goes the  
)

Ram - say that an - y man may see; And bon - ny was her  
Peg - gy, \_ and some\_ call her Jean, And some\_ call her  
hop - per, \_ and in\_ goes the corn; The wheel it goes a -

face\_ with a fair\_ freck - el'd eye; \_ Neat\_ is her  
mid - sum - mer but they are all mis - ta'en. O! Peg - gy is a  
bout\_ and the stones be - gin to turn. The meal falls in the

bod - y made, and she\_ hath good skill, And round\_ are her  
bon - ny lass, and works well at the mill, For she will be quite  
meal - trough\_ and quick - ly does it fill, For Peg - gy is a

\* There are two more verses.

*p* CHORUS

bon - ny arms that work well at the mill,  
oc - cu - pied when oth - ers they lie still,  
bon - ny lass and works well at the mill. } With a hey tro - lo - del, hey tro - lo - del,

hey tro - lo - del lill, — Bon - ny Peg - gy Ram - say that works well at the

*f*

mill. With a hey tro - lo - del, hey tro - lo - del, hey tro - lo - del lill, —

Bon - ny Peg - gy Ram - say that works well at the mill. —

\*) The final chord in parentheses might be omitted at the end of the song, the voice part ending on A.



# GREEN-SLEEVES

(Composed during the reign of Henry VIII)

Ancient Melody  
from W. Ballet's "Lute Book"  
Edited and arranged by Dr. Charles Vincent

VOICE *Lively*

PIANO *f*

*mp*

1. A - las, my love, — ye do me wrong, To  
2. I have been read - y at your hand, To

*mp* *colla voce*

cast me off — dis - cour - teous - ly, And I have lov - ed  
grant what - ev - er you would crave. I have both wa - ged

\* For remaining stanzas of the poem see the Notes to Part I.

you so long, — De - light - ing in — your com - pa - ny.  
 life and land, — Your love — and good - will for to have.

With good accent

Green - sleeves was all my joy, — Green - sleeves was my de - light,

*Repeat last eight measures as a Chorus*

Green - sleeves was my heart of gold, And who but la - dy Green - sleeves?

# HEIGH-HO! FOR A HUSBAND

Verses slightly altered from  
"Wit and Mirth"(1719)

Ancient melody from  
John Gamble's MS "Common-place Book"  
Edited and arranged by Dr. Charles Vincent

Moderato

VOICE

PIANO

1. There was a maid the oth - er day.  
 2. An an - cient suit - or to her came. His  
 3. "A wed - ded life, ah! well - a - day, It

Sigh - ed sore "God wot." And she said "all wives might  
 beard was al - most grey; Tho' he was old and  
 is a hap - less lot! Young maids may mar - ry,

have their way, But maid - ens they might not. Full eight - een years have  
 she was young, She would no long - er stay. But to her moth - er  
 be they gay, Young wives, a - las! may not. A twelve-month is too

pass'd" she said, "Since I, poor soul, was born, And if I chance to  
 went this maid, And told her by and bye, That she a hus - band  
 long to bear This sor - ry yoke," she said, "Since wives they may not

die a maid, A - pol - lo is for - sworn. Heigh - ho! \_\_\_\_\_  
 needs must have And - this was still her cry: "Heigh - ho! \_\_\_\_\_  
 have their will, 'Tis - best to die a maid. Heigh - ho! \_\_\_\_\_

— for a hus - band, Heigh - ho! \_\_\_\_\_ for a hus - band," Still this was her  
 — for a hus - band, Heigh - ho! \_\_\_\_\_ for a hus - band," Still this was her  
 — with a hus - band, Heigh - ho! \_\_\_\_\_ with a hus - band, What a life lead

song, "I will have a — hus - band, have a hus - band, Be —  
 song, "I will have a — hus - band, have a hus - band, Be —  
 I! Out up - on a — hus - band, such a hus - band, fie, —

— he old or young."  
 — he old or young."  
 — fie, fie, Oh! fie." *f* *D.S.*

1. & 2. *D.S.* 3.

## HEART'S EASE

Ancient Melody  
16<sup>th</sup> Century or earlier  
Edited and arranged by Dr. Charles Vincent

Not too quickly

VOICE

1. Sing care — a - way, with  
2. What doth — a - vail far

PIANO

*mf* *f*

sport and play, For pas - time is our pleas - ure; If  
hence to sail, And lead our life in toil - ing? Or

well we fare, for nought we care, In mirth con - sists our treas - ure. Let  
to — what end should we here spend, Our days in irk - some moil - ing? It

stu - pids lurk and drudg - es work, We do de - fy their  
is — the best to live at rest, And tak't as God doth

sla - - v'ry; He is a fool, — that goes to school, — All  
send it, To haunt each wake — and mirth to make, — And

we de - light — in bra - v'ry.  
with good fel - lows spend — it.

# LIGHT O' LOVE

LEONARD GYBSON  
(circa 1570)

Ancient Melody  
Edited and arranged by Dr. Charles Vincent

In moderate time

VOICE

*p*

1. By force I am  
2. De - ceit is not

PIANO

*p*

fix - ed my fan - cy to write, In - grat - i - tude will - eth me  
dain - ty, it comes at each dish; And fraud goes a - fish - ing with

not to re - frain; Then blame me not, la - dies, al - though I in -  
friend - ly looks; Though friend - ship is spoil - ed, the sil - ly poor

dite      What      light - ly      love      now —      a - mongst      you doth      reign.      Your  
fish      That      hov - er      and      shiv - er      up - on      your false      hooks;      With

tra - ces      in      pla - ces,      with      out - ward      al - lure - ments,      Doth      move —      my en -  
bait      you lay      wait —      to      catch here      and      there —      Which      caus - es      poor

deavour      to      be      the      more      plain;      Your      ni - cings      and      ti - cings,      with      sun - dry      pro -  
fish - es      their      free - dom      to      lose.      Then      lout      ye      and      flout      ye,      where - by      doth      ap -

cure - ments,      To      pub - lish      yon      light - ie      love      doth      me      con - strain.  
pear —      Your      light - y      love      la - dies,      still      cloak - ed      with      gloss.



# THREE MERRY MEN BE WE

Trio for Two Tenors and a Bass

Several old tunes  
 Edited and arranged by Dr. Charles Vincent

In moderate time

VOICE

Second Tenor  
*f* A Yeoman, or Page of the Cellar

Come, for - tune's a

PIANO

*mp*

*f*  
 (The Hanging tune, "Fortune my Eve")

jade, I care not who tell her, Would of - fer to stran - gle A

page of the cel - lar, That should by his oath To an - y man's

think - ing And place, have had A de - fence for his drink - ing. But

this she does When she pleas - es to pal - ter, In -

stead of his wa - ges She gives him a hal - ter.

*Refrain*  
Lively

Three mer-ry men, And three mer-ry men, And three mer-ry men are we, As

*Repeat refrain pp*  
e'er did sing Three parts in a string, All un - der the tri - ple tree.

Slowly  
The Cook (Bass)

Oh, yet but look on the

Slowly

*rit.* ("The Jolly Pinder")

mas-ter cook, The glo-ry of the kitch-en, In sew-ing whose fate at so

loft-y a rate, No tai-lor had a stitch in; For though he made the

("The Friar and the Nun")

man, The cook yet made the dish-es: The which no tai-lor can, Where-

in I have my wish - es, That I, who at so man-y a feast Have pleas'd so man-y

tast-ers, Should come my-self for to be dress'd A dish for you, my mas-ters.

*Refrain*  
Lively

Three mer-ry men, And three mer-ry men, Oh, three mer-ry men are we, As

e'er did sing Three parts in a string, All un-der the green wood tree.

The Pantler (*1st Tenor*)  
Moderato

O man or beast, or you at least, That

(*Watkins' Ale*)

wears 6r brow or ant - ler, Prick up your ears un - to the tears Of me poor Paul the

pant - ler. That am thus chipt be - cause I clipt The curs - ed crust of trea - son

With loy - al knife, O dole - ful strife, To hang me thus with - out rea - son.

Lively

*1st time f 2d time pp*

Three mer - ry men, And three mer - ry men, Oh, three mer - ry men are

*1st time f 2d time pp*

we, That e'er did sing Three parts in a string, All

*very slowly after repeat*

un - der the tri - ple tree, All un - der the tri - ple tree.

*very slowly after repeat*

# THE WILLOW SONG

WILLIAM SHAKSPERE  
From "Othello," Act IV, Scene 3

Melody from  
Thomas Dallis's "Lute-Book" (1583)  
Edited and arranged by Dr. Charles Vincent

VOICE *Slowly and sadly* *p*

The poor soul sat

PIANO *p*

sigh - ing by a syc - a - more tree, Sing

*pp* *p* *pp* *p*

all a green\_ wil - low; Her hand on her bos - om, her

head\_ on her knee, Sing wil - low, wil - low, wil - low, wil - low! Sing

wil - low, wil - low, wil - low, wil - low! My gar - land shall be; Sing all a green

wil - low, wil - low, wil - low, wil - low; Sing all a green -

wil - low, My gar - land shall be. *p* The

fresh streams ran by her, and mur - mur'd her moans; Sing wil - low, willow,

*pp* *p* *pp* *p*



wil-low; Her salt tears fell from her, and soft - en'd the stones; Sing

wil-low, wil-low, wil - low, wil - low! Sing wil - low, wil-low, wil-low, wil - low! My

gar-land shall be; Sing all a green wil-low, wil - low, wil-low, wil - low,

Sing all a green wil-low, my gar-land shall be.

## O MISTRESS MINE

WILLIAM SHAKSPERE  
From "Twelfth Night," Act II, Scene 3

Melody from  
Queen Elizabeth's Virginal Book (1611)  
Edited and arranged by Dr. Charles Vincent

In moderate time

VOICE *mf* O mis-tress mine,

PIANO *mp* *mf*

*p* where are you roam-ing? *cresc.* O mis-tress mine, where are you roam-ing? Oh, stay and hear;

*p* *cresc.*

your true love's com-ing, That can sing both high and low: *dim.* Trip no fur-ther,

*dim.*

pret - ty sweet-ing; *f* Jour - neys end in lov-ers meet - ing, *mp* Ev - 'ry wise man's

*f* *mp*

*rit.* son doth know. *mf* What is love? 'tis not here af - ter;

*p* What is love? 'tis not here - af - ter; *cresc.* Pres - ent mirth hath pres - ent laugh - ter;

What's to come is still un - sure: In - de - lay there lies no plen - ty;

*f* Then come kiss me, sweet - and - twen - ty, *p* Youth's a stuff will not en - dure. *rit.*

# IT WAS A LOVER AND HIS LASS

WILLIAM SHAKSPERE  
From "As You Like It," Act V, Scene 3

THOMAS MORLEY (circa 1557-1604)  
Edited and arranged by Dr. Charles Vincent

Moderately quick

VOICE

PIANO

*mf*

*mf*

1. It was a lov-er and his lass,  
2. Be-tweenthe a-cres of the rye,  
3. This ca-rol they be-gan that hour,  
4. Then, pret-ty lov-ers, take the time,

With a

hey, and a ho, and a hey no-ni - no, and a hey no-ni, no - ni -

no, { That o'er the green corn - field did pass  
These pret - ty coun - try folks would lie,  
How that a life was but a flow'r } In spring - time, in spring-time, in  
For love is crown-ed with the prime

spring-time, the on-ly pret-ty ring-time, When birds do sing, hey ding-a-ding-a-ding, hey

ding-a-ding-a-ding, hey ding-a-ding-a-ding, Sweet lov-ers love the spring, In spring-time,

In spring-time, the on-ly pret-ty ring-time, When birds do sing, hey

ding-a-ding-a-ding, hey ding-a-ding-a-ding, hey ding-a-ding-a-ding, Sweet lov-ers love the spring.

# WHERE THE BEE SUCKS

WILLIAM SHAKSPERE  
From "The Tempest," Act V, Scene I

ROBERT JOHNSON (circa 1590)  
Edited and arranged by Dr. Charles Vincent

Rather quickly *mp* (suck)

VOICE

Where the bee sucks, there lurk I

PIANO

*p* *mp*

*cresc.* *p*

In a cow-slip's bell I lie; There I couch when owls do cry. On a

*cresc.* *p*

(summer)

bat's back do I fly Af - ter sun - set mer - ri - ly.

(♩ = ♩ about)

*p*

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

*mf*

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

*rall.*

*a tempo*

*p*

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

*a tempo*

*p*

*mf*

Mer-ri-ly, mer-ri-ly shall I live now Un-der the blos-som that hangs on the bough.

*rall.*

*mf*

*rall.*

## FULL FATHOM FIVE THY FATHER LIES

WILLIAM SHAKSPERE

From "The Tempest," Act I, Scene 2

ROBERT JOHNSON (circa 1590)

Edited and arranged by Dr. Charles Vincent

In moderate time

VOICE

Full fath - om five thy fa - ther\_

PIANO

*p*

lies; Of his bones are cor - al\_ made; Those are pearls that were his eyes; No - thing of him

that doth fade But doth suf - fer a sea - change In - to some - thing

*cresc.*

*cresc.*



*cresc.* *f*

rich and strange. Sea-nymphs hour-ly ring his knell: Hark! now I hear them, Hark! —

*cresc.* *f*

*p*

— now I hear them, ding - dong, bell. Ding-dong, ding-dong, bell,

*p*

*La* *La*

*cresc.* *f* *pp*

Ding-dong, ding-dong, bell, Ding-dong, ding-dong, bell, Ding-dong, ding-dong,

*cresc.* *f* *pp*

*cresc.* *f* *rall.*

bell, Ding - dong, ding-dong, bell, Ding - dong, ding-dong, bell.

*cresc.* *f* *rall.*

# LAWN AS WHITE AS DRIVEN SNOW

WILLIAM SHAKSPERE

From "A Winter's Tale," Act IV, Scene 4

JOHN WILSON (1594-1673)

or ROBERT JOHNSON (circa 1590)

*Edited and arranged by Dr. Charles Vincent*

In moderate time

VOICE *mp* *p*

PIANO *p* *mp* *p*

Lawn as white as driv-en snow; Cy-prus black as

*mf*

e'er was crow; Gloves as sweet as dam-ask ros-es; Masks for fa-ces and for nos-es;

*mf*

Bu-gle brace-let, neck-lace am-ber, Per-fume for a la-dy's cham-ber;

Gold-en quoifs and stom-ach-ers, For my lads, for my lads to give their dears:

Pins and pok-ing sticks, pins and pok-ing sticks, and pok-ing sticks of steel;

*p* What maids lack, *f* what maids lack, *p* what maids lack from head to heel, —

What maids lack from head to heel. *f* Come buy of me, come,

come buy, come buy. *rit.* Buy, lads! or else your lasses cry; *fa tempo* Come buy!

# TAKE, O TAKE THOSE LIPS AWAY

WILLIAM SHAKSPERE

From "Measure for Measure," Act IV, Scene I.

JOHN WILSON (1594-1673)

Edited and arranged by Dr. Charles Vincent

Slowly and with much expression

VOICE

PIANO

*p*

Take, — O take those lips — a - way, That so

sweet - ly were for - sworn; And those eyes, the — break of day,

Lights that do mis - lead the morn: But my kiss - es bring a - gain;

*p*

*rall.*

Seals of — love, but seal'd in vain.

*rall.*

*dim. e rall.*

# COME UNTO THESE YELLOW SANDS

(Published in 1670)

WILLIAM SHAKSPERE

From "The Tempest," Act I, Scene 2

JOHN BANISTER (1630-1679)

Edited and arranged by Dr. Charles Vincent

Rather slowly

VOICE

PIANO

*mp*

Come un - to these yel - low sands, And there take — hands:

Curt - sey'd when you have and kiss'd (The wild waves — whist,)

A little quicker.

Foot it feat - ly here and there; And, sweet sprites, the

burth - en bear: *f* Hark! hark! *mp* Bow wow, The watch - dogs bark, *f* Bow-wow,

Hark! hark! I hear The strain of strut - ting chan - ti -

cleer Cry, *rall.* Cock - a - doo - dle - doo.

*rall.*

*Pa* \*

# WHERE THE BEE SUCKS

WILLIAM SHAKSPERE

From "The Tempest," Act V, Scene I

PELHAM HUMFREY (1647-1674)

Edited and arranged by Dr. Charles Vincent

Rather quick

PIANO

The piano introduction is in 4/4 time, marked 'Rather quick' and 'piano' (p). It features a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with chords and single notes.

The first line of the song is in 4/4 time, marked 'piano' (p). The vocal line begins with a double bar line and a repeat sign. The lyrics are: "Where the bee sucks, there lurk I; In a cow-slip's bell I". The word "suck" is marked with a slur and the word "(suck)" above it. The piano accompaniment continues from the introduction.

The second line of the song continues in 4/4 time. The lyrics are: "lie; There I couch when owls do cry, On the swal-low's". The piano accompaniment continues with a steady accompaniment.

The third line of the song continues in 4/4 time. The lyrics are: "wings I fly, Af-ter sun-set mer-ri-ly. mer-ri-ly." The piano accompaniment continues. The piece concludes with a double bar line and a key signature change to one sharp (F#) and a time signature change to 6/4.

*f*

Mer-ri-ly, mer - ri-ly, shall I live now Un - der the blos-som that hangs on the bough.

*f*

*rall.*

Mer-ri-ly, mer - ri-ly, shall I live now Un - der the blos-som that hangs on the bough.

*rall.*

*pp*

Mer-ri-ly, mer - ri-ly, shall I live now Un - der the blos-som that hangs on the bough.

*pp*

*rall.*

Mer-ri-ly, mer - ri-ly, shall I live now Un - der the blos-som that hangs on the bough.

*rall.*



# THE WILLOW SONG

(Composed in 1673)

WILLIAM SHAKSPERE  
From "Othello," Act IV, Scene 3

PELHAM HUMFREY (1647-1674)  
Edited and arranged by Dr. Charles Vincent

Slowly and sadly *p*

VOICE

The poor soul sat

PIANO *p*

sigh - ing by a sy - ca - more tree, Sing all a green wil - low; Her —

hand on her bo - som, her — head on her knee, Sing wil - low, wil -

low, sing wil - low, wil - low.

The fresh streams ran by her, And mur - mur'd her

moans; Her salt tears fell from her, and soft - en'd the

stones; Sing wil - low, wil - low, sing

wil - low, wil - low.

Come, all ye for - sak - en, and ——— mourn now with

me; Who speaks of a false love, Mine's

fals - er than he. Sing wil - low, wil - low, sing

wil - low, wil - low.

## COME UNTO THESE YELLOW SANDS

WILLIAM SHAKSPERE  
From "The Tempest" Act I, Scene 2

HENRY PURCELL  
(1658-1695)

Rather quickly

PIANO *f*

1.

The first system of the piano introduction is in 3/2 time, marked 'PIANO' and 'f'. It features a treble and bass clef. The treble clef has a melodic line with eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes. A first ending bracket is placed over the final two measures.

2.

The second system of the piano introduction continues the melodic and accompanimental lines. It includes a second ending bracket over the final two measures, which concludes with a repeat sign.

Come un - to these yel - low sands, And then take hands,

The first vocal phrase is set to the lyrics 'Come un - to these yel - low sands, And then take hands,'. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The piano part continues with the same accompaniment as the introduction.

Come un - to these yel - low sands, And then take hands;

The second vocal phrase is set to the lyrics 'Come un - to these yel - low sands, And then take hands;'. The vocal line and piano accompaniment continue the musical setting.

Foot it feat - ly here and there, And let the rest the bur - then bear.

The third vocal phrase is set to the lyrics 'Foot it feat - ly here and there, And let the rest the bur - then bear.' The vocal line and piano accompaniment conclude the piece.

Foot it feat - ly here and there, And let the rest the bur - then bear.

Hark! hark! The watch - dogs bark; Hark! hark! I hear The strain of chan - ti - cleer,

Hark! hark! I hear The strain of chan-ti-cleer. Hark! hark! The watch - dogs bark;

Hark! hark! I hear The strain of chan-ti-cleer, Hark! hark! I hear The strain of chan-ti-cleer.

# FULL FATHOM FIVE THY FATHER LIES

WILLIAM SHAKSPERE

From "The Tempest," Act I, Scene 2

HENRY PURCELL

(1658-1695)

In moderate time

VOICE

PIANO

Full fathom

five thy fa - ther lies; Full fath - om five thy fa - ther

lies; Of his bones are cor - al made; Those are pearls that were his eyes; No -

thing - of him - that doth fade.

Full fath-om five thy fa - ther lies;

Full fath - om five thy fa - ther lies; Of his bones are cor - al made; Those are

pearls that were his eyes; No - - thing of him that doth fade But doth suf-fer, doth

suf - fer a sea - - change In-to some - thing rich — and strange, But doth

suf-fer, doth suf-fer a sea - - change In-to some - thing rich— and strange.

Sea - nymphs hour - ly ring his knell; Hark! now I hear them, ding-dong, ding-dong, bell.—

*8ves sempre*

Hark! now I hear them, ding-dong, ding-dong, bell.— Hark! now I hear them, hark! now I hear them,

*8ves sempre*

hark! now I hear them, ding - dong, bell, ding, ding - dong, bell, ding - dong, bell.



# WHO IS SYLVIA?

WILLIAM SHAKSPERE

From "The Two Gentlemen of Verona," Act IV, Scene 2

RICHARD LEVERIDGE (1670-1758)

Edited and arranged by Dr. Charles Vincent

Slowly and sustained

PIANO

Piano introduction in D major, 4/4 time. The music is marked 'p' (piano) and 'Slowly and sustained'. It features a simple harmonic accompaniment with a steady bass line and a more active treble line.

Who is Syl - via? What is she, That all our swains com -

The vocal line begins with a half rest, followed by a quarter note 'Who' and a quarter note 'is'. The piano accompaniment continues with the same harmonic pattern as the introduction.

mend her? Ho - ly, fair, and wise is she; The

The vocal line has a half rest for 'mend her?', followed by a quarter note 'Ho', a quarter note 'ly', a quarter note 'fair', a quarter note 'and', a quarter note 'wise', a quarter note 'is', a quarter note 'she', and a quarter note 'The'. The piano accompaniment continues.

heav'n's such grace did lend her, That she might ad -

The vocal line has a half rest for 'heav'n's', followed by a quarter note 'such', a quarter note 'grace', a quarter note 'did', a quarter note 'lend', a quarter note 'her', a quarter note 'That', a quarter note 'she', a quarter note 'might', and a quarter note 'ad'. The piano accompaniment continues.

mi - - red be. be. Is she

kind as she — is fair? For beau - ty lives — with kind - ness.

Love doth to — her — eyes — re - pair, To help — him — of — his —

blind - ness; and be - ing help'd, in - ha - bits there.

## Allegretto

Then to Syl - via let us sing, That Syl - via is ex -

cel - ling; Then to Syl - via let us sing, That

Syl - via is ex - cel - ling; She ex - cels each

mor - tal thing, Up - on the dull earth dwell - ing: To

her let us gar - lands bring, To her let us gar - lands

*pp* *rall.*

bring. She ex - cels each mor - tal thing, Up -

*f* *a tempo*

on the dull earth dwell - ing: To her let us gar - lands

bring, To her let us gar - lands bring.

*p* *rall.*

# WHERE THE BEE SUCKS

WILLIAM SHAKSPERE  
From "The Tempest," Act V, Scene I

THOMAS AUGUSTINE ARNE (1710-1778)  
Edited and arranged by Dr. Charles Vincent

Allegretto

PIANO

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The right hand starts with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes. The tempo is marked 'Allegretto' and the dynamics are 'mp'.

Where the bee sucks, there lurk

*p* (suck)

The vocal line begins with a rest, followed by the lyrics 'Where the bee sucks, there lurk'. The melody is in a major mode with a key signature of one sharp. The piano accompaniment continues with a similar rhythmic pattern to the introduction, featuring a mix of eighth and sixteenth notes in both hands. Dynamics include 'p' and '(suck)'.

I: In a cow - slip's bell I lie; There I

The vocal line continues with the lyrics 'I: In a cow - slip's bell I lie; There I'. The piano accompaniment provides a steady accompaniment with a mix of eighth and sixteenth notes. Dynamics include 'p'.

couch when owls do cry, when owls do cry, when owls do

The vocal line concludes with the lyrics 'couch when owls do cry, when owls do cry, when owls do'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include 'p'.

cry. On a bat's back do I fly

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the word "cry." followed by "On a bat's back do I fly". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a simple bass line in the left hand.

Af - ter sun - set mer - ri - ly,

The second system continues the vocal line with "Af - ter sun - set mer - ri - ly,". The piano accompaniment continues with the same eighth-note melody and bass line.

*rall.* mer - ri - ly, Af - ter sun - set mer - ri - ly. 1. 2. ly.

*rall.* *a tempo*

The third system includes a first and second ending for the vocal line. The piano accompaniment has a *rall.* (rallentando) marking in the first measure and an *a tempo* marking in the second measure. The first ending leads to a repeat of the previous phrase, while the second ending leads to a final cadence.

The fourth system shows the final part of the piano accompaniment, which concludes with a series of chords in the right hand and a final bass note in the left hand.

*p*

Mer - ri - ly, mer - ri - ly shall I live now Un - der the blos - som that hangs on the

*p* *f* *p*

bough. Mer - ri - ly, mer - ri - ly shall I live now Un - der the blos - som that hangs on the

*f rall.*

bough, Un - der the blos - som that hangs on the bough.

*f a tempo* *tr* *tr*

# WHEN DAISIES PIED AND VIOLETS BLUE (THE CUCKOO SONG)

WILLIAM SHAKSPERE

From "Love's Labor's Lost," Act V, Scene 2

THOMAS AUGUSTINE ARNE (1710-1778)

Edited by Dr. Charles Vincent

Allegretto

PIANO

*p*

*pp*

*p* SPRING

When dai-sies pied and vio-lets blue, And

*ff*

snow-drops deck'd in sil-ver white, And cuc-koo-buds of yel-low hue, Do

paint the mead-ows with de-light, *a tempo* The

*rit.*

*ff*



cuc-koo then, on ev - 'ry tree, Hails the sweet spring, hails the sweet spring,

hails the sweet spring, and thus sings he, Cuc-koo, cuc-koo, cuc-koo,

*rit.* *p* *cresc.*

*colla voce* *p* *cresc.*

cuc-koo, cuc-koo; Oh, pleas - ing sound, oh, pleas - ing sound, While

*f.* *p*

*f*

ech - o an - swers far a - round, While ech - o an - swers far a -

*rit.* *tr* *tr*

*rit.*

round.

*f* *pp*

*mf*

When shep-herds pipe on oat-en straws, And mer-ry larks are

*ff*

plough-men's clocks, When tur-tles pair, and rooks, and daws, And fields are scat-ter'd

*p*

o'er with flocks. The cuc-koo then, on ev-'ry tree, Hails the sweet spring,

*ff* *p*

*rall.* *p* *cresc.*

hails the sweet spring, hails the sweet spring, and thus sings he, Cuc-koo, cuc-koo, cuc-koo,

*colla voce* *p* *cresc.*

*f* *p*

cuc-koo, cuc-koo, Oh, pleas - ing sound, oh, pleas - ing sound, While

*tr*

ech - o an - swers far a - round, While ech - o an - swers far a - round.

*pp* *ff*

# WHEN ICICLES HANG BY THE WALL

## (THE OWL)

WILLIAM SHAKSPERE

From "Love's Labor's Lost," Act V, Scene 2

THOMAS AUGUSTINE ARNE

(1710-1778)

Poco Allegretto

PIANO

First system of piano introduction. Treble clef, bass clef, 6/8 time signature, key signature of two flats (B-flat, E-flat). The music begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand has a simple bass line.

Second system of piano introduction. The right hand continues with chords and eighth notes, including a trill (*tr*) on the first note of the first measure. The left hand maintains a steady bass line.

WINTER

*p*

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "When i - ci - cles hang by the wall, And". The piano part features chords and eighth notes, with a piano (*p*) dynamic.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Dick the shep - herd blows his nail, And". The piano part features chords and eighth notes, with dynamics of *f* and *p*.

Tom bears logs in - to — the hall, And milk comes fro - zen

home in pail; *p* When blood is nipp'd and

ways — be foul, Then night - ly sings the star - ing owl, *f*

*p* Then night - ly sings the star - ing owl, To -

whit, tu - whoo, tu - whoo, A

mer - ry, mer - ry note, A mer - ry, mer - ry

note, While greas - y Joan, greas - y Joan, While

greas - y Joan doth keel the pot.

*f*

When loud\_ the wind\_ doth blow, And cough - ing drowns the

*p*

par-son's saw, And birds sit brood-ing in\_ the snow, And

Ma-rian's nose\_ looks red\_ and raw;

*p*

When roast-ed crabs hiss in\_ the bowl, Then night-ly sings the star-ing owl,

*p*

Then night - ly sings the star - ing owl, Tu-whit, tu - whoo —

tu - whoo, — A mer-ry, mer-ry note, A

*p*

mer-ry, mer-ry note, While greas - y Joan, greas - y Joan, While

greas - y Joan doth keel the pot.

*f*



# NO MORE DAMS I'LL MAKE FOR FISH

(CALIBAN'S SONG)

WILLIAM SHAKSPERE  
From "The Tempest," Act II, Scene 2

JOHN CHRISTOPHER SMITH  
(1712-1795)

Rather quickly

PIANO

*p*

*f*

*p*

*f*

No more dams I'll make for  
fish; Nor fetch fir - ing At - re - quir - ing, Nor scrape trench - er, Nor wash  
dish! 'Ban, 'Ban, Ca - ca - li - ban, Has a new mas - ter: get a new

man!

No more dams—I'll make—for fish, No more dams—I'll make—for

*p*

fish, Nor—fetch fir—ing, At—re—quir—ing, Nor scrape trench—er, Nor—wash

*colla voce*

dish, No more dams I'll make for fish, Nor fetch fir—ing, At—re—

quir - ing, Nor scrape trench - er, Nor wash dish, 'Ban, 'Ban, Ca - ca - li -

ban, Has a new mas - ter; get a new man! *f* 'Ban, 'Ban, Ca - ca - li -

ban, *p* Has a new mas - ter, has a new mas - ter, *f* has a new

mas - ter; get a new man!

# SHE NEVER TOLD HER LOVE

WILLIAM SHAKSPERE

From "Twelfth Night" Act II, Scene 4

FRANZ JOSEPH HAYDN

(1732-1809)

Largo assai e con espressione

PIANO

First system of piano introduction. Treble clef, bass clef, 4/4 time signature, key signature of two sharps (F# and C#). Dynamics include *p*, *f*, and *fz*.

Second system of piano introduction. Treble clef, bass clef, 4/4 time signature, key signature of two sharps. Dynamics include *p*, *fz*, and *p*.

Third system of piano introduction. Treble clef, bass clef, 4/4 time signature, key signature of two sharps. Dynamics include *p*.

Fourth system of piano introduction. Treble clef, bass clef, 4/4 time signature, key signature of two sharps. Dynamics include *p*.

Vocal line and piano accompaniment for the lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature remains two sharps. Dynamics include *p*, *fz*, and *p*.

She nev - er told her love, she nev - er told her\_

love *p* But let con- ceal - ment, like a worm in the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note 'love', followed by a quarter rest, then a quarter note 'But', an eighth note 'let', a quarter note 'con-', an eighth note 'ceal -', a quarter note 'ment,', a quarter note 'like', an eighth note 'a', a quarter note 'worm', a quarter note 'in', and a half note 'the'. The piano accompaniment starts with a *pp* dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line with some chords. A *R.H.* marking is present above the right hand in the final measure.

bud, <sup>^</sup> Feed on her dam - ask

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'bud,' with an accent (^) above it, followed by a quarter rest, a quarter note 'Feed', a quarter note 'on', a quarter note 'her', and a half note 'dam - ask'. The piano accompaniment continues with similar rhythmic patterns in both hands.

cheek.

The third system shows the vocal line with a half note 'cheek.' followed by a quarter rest. The piano accompaniment features a more active right hand with sixteenth-note runs and a steady bass line. A *f* dynamic marking is visible in the lower part of the piano accompaniment.

She

The fourth system shows the vocal line with a half note 'She' followed by a quarter rest. The piano accompaniment continues with a steady bass line and a right hand with some melodic movement. A *p* dynamic marking is present in the piano accompaniment.

sat like pa - tience on a mon - u - ment

*pp*

smil - ing, smil - ing at grief,

*p dolce*

smil - ing, smil - ing at

*p*

grief.

*fp*

# WHEN THAT I WAS A LITTLE TINY BOY

WILLIAM SHAKSPERE  
The Epilogue to "Twelfth Night"

JOSEPH VERNON (1738-1782)  
Edited and arranged by Dr. Charles Vincent

Slowly *p*

VOICE

1. When that I was a  
2. But when I came to  
3. But when I came, a -  
4. But when I came un -  
5. A great while a - go the

PIANO

*p*

lit - tle ti - ny boy,  
man's es - tate,  
las! to wive,  
to my bed,  
world be - gun,

With a hey, ho! the wind and the rain,

A  
'Gainst  
By  
With  
But

fool - ish thing was but a toy, For the rain, it rain - eth  
 knaves and thieves men shut their gate, For the rain, it rain - eth  
 swag - g'ring could I nev - er thrive, For the rain, it rain - eth  
 toss - pots still had drunk - en head, For the rain, it rain - eth  
 that's all one, our play - is done, And well strive to please you

ev - 'ry day.  
 ev - 'ry day.  
 ev - 'ry day.  
 ev - 'ry day.  
 ev - 'ry day.) With a hey, ho! the wind and the rain, For the

rain it rain - eth ev - 'ry day.

*rall.*



# SIGH NO MORE, LADIES

WILLIAM SHAKSPERE

From "Much Ado About Nothing," Act II, Scene 3

R. J. S. STEVENS (1757-1837)

Edited and arranged by Dr. Charles Vincent

Allegretto

VOICE

PIANO

*p*

Sigh no more, la - dies,

la-dies, sigh no more;— Men were de - ceiv - ers ev - er, Men were de - ceiv - ers

ev - er; One foot in sea, and one — on shore;— To

one thing con-stant nev - er, To one — thing — con - stant nev - er.

*f*

*mf*

*p*

*pp*

The musical score is written in G major and 2/4 time. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The piano part is primarily chordal, with some melodic lines in the right hand. Dynamic markings include piano (p), mezzo-forte (mf), and pianissimo (pp). The tempo is marked Allegretto. The lyrics are: 'Sigh no more, ladies, la-dies, sigh no more;— Men were de - ceiv - ers ev - er, Men were de - ceiv - ers ev - er; One foot in sea, and one — on shore;— To one thing con-stant nev - er, To one — thing — con - stant nev - er.'

*f* Then sigh not so, but let them go, And be you blithe and

bon - ny, And be you blithe and bon - ny, Con - vert - ing all your

sounds of woe, Con - vert - ing all your sounds of woe To Hey non - ny, non - ny,

*p* Hey non - ny, non - ny, *f* Hey non - ny, non - ny, *pp* Hey non - ny, non - ny.

Sing no more dit - ties, la - dies, sing no

more\_ Of dumps so dull and heav - y, Of dumps so dull and heav - y; The

fraud of men was ev - er so, — Since sum - mer first was

leav - y, Since summer first was leav - y. Then sigh not so, but let them

go, And be you blithe and bon-ny, And be you blithe and

bon-ny; Con-vert-ing all your sounds of woe, Con-vert-ing all your

sounds of woe, To Hey non-ny, non-ny, Hey non-ny, non-ny, Hey non-ny,

non-ny, Hey non-ny, non-ny.

*ad lib.*  
*pp*  
*colla voce*  
*f a tempo*

# NOW THE HUNGRY LION ROARS

73

WILLIAM SHAKSPERE  
From "A Midsummer Night's Dream"  
Act V, Scene I

WILLIAM LINLEY (1767-1835)  
Edited by Dr. Charles Vincent

Slowly and with energy

PIANO



*f*  
Now the hun - gry li - on - roars, And the wolf be - howls the

*mf*



*p*  
moon; - Whilst the heav - y plough - man snores, All with wear - y task for -

*p*



done, - All with wear - y - task for - done. Now the

*colla voce*

*mf*

wast-ed brands do glow, Whilst the screech-owl, screech-ing loud, — Puts the

wretch, that lies in woe, — In re - mem-brance of — a — shroud. Now it

is the time of night, That the graves, all gap-ing wide, Ev - 'ry

one lets forth its sprite, In — the — church-way paths to glide.

*f*

Now the king of ter - ror — reigns O - ver

*mf*

*p*

ci - ty, o - ver fold; — Fright - ing hum - ble rus - tic swains, And the

*p*

lord of wealth un - told, — And the lord of — wealth un -

*f*

told. Now the mi - ser, full — of — care, Bars and

*mf*

dou - ble - locks his door, — That no strang - er may have share — In his

rich but us - less store. Vain, for soon al - migh - ty Death Casts his

rich - es to the wind, Wrecks his pal - ace with a breath, Hides at

once his name and kind.



# IF MUSIC BE THE FOOD OF LOVE, PLAY ON

WILLIAM SHAKSPERE

JOHN CHARLES CLIFTON

From "Twelfth Night," Act I, Scene I

(1781-1841)

Andante  
(with emphasis and expression)

VOICE

If mu-sic be the food of love, play on;

HARP or PIANO

*mf* *legato* *p* *Recit. ad lib.* *pp*

Give me ex-cess of it, that, sur-feit-ing; the ap-pe-tite may sick-en, and so

Andante espressivo

die.

*sempre legato* *p* *cresc.*

*f* *p* *dim.* *f* *cresc.* *dim.*

Adagio

*Recit.*

That strain a-gain! it had a dy-ing fall: Oh, it came o'er my ear

*Recit. ad lib.*

*p* *colla voce* *pp*

*Tempo I*

like the sweet sound up - -

*legato e p*

on a bank of vi - o - lets,

like the sweet sound, the sweet

sound that breathes *ad lib.* up-on a bank of vi - o-lets,

*colla voce*

*a tempo* steal - - - ing, steal - - - ing,

*a tempo*

and *tr* giv - - - ing o - - - dour

*cresc.*

like the sweet sound up - -

on a bank of vi - o-lets, like the sweet

*p*

sound, the sweet sound, that

breathes up-on a bank of vi - o-lets,

*ad lib.*

*tr*

*20*

*dim.*

*colla voce*

*lento*

Andante

steal - ing, steal - ing,

*sempre legato*

*p*

and — giv - ing o - our steal - - ing,

*f*

steal - - ing, *ad lib.* and — giv - ing o - our.

*p* *Cadenza* *p*

E - nough; no — more.

*p* *f*

*pp* *morendo* *ppp*

## OVER HILL, OVER DALE

WILLIAM SHAKSPERE

THOMAS SIMPSON COOK

From "A Midsummer Night's Dream"

(1782-1848)

Act II, Scene I

Allegro vivace e spiritoso

PIANO

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a rhythmic accompaniment of chords. The second system continues the accompaniment, with a *cresc.* marking and a *f* dynamic marking appearing in the bass line.

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "O - ver hill, o-ver dale, Tho-rough bush, Tho-roughbriar, O-ver". The piano part includes a *p* dynamic marking.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "park, o-ver pale, Tho-rough flood, Tho-rough fire, O-ver hill, o-verdale, Tho-rough". The piano accompaniment continues with a steady rhythmic pattern.



fair - y queen, To dew her orbs up - on the green.

*cresc.* *f* *p*

Swift - er than the moon's sphere, Swift - er than the moon's

*f* *p*

sphere. The cow-slips tall her pension-ers be; In their gold coats spots you

*p dolce* *dolce*

see; I do wan-der ev - 'ry where, Swift - er than the moon's

*cresc.* *f*



sphere; I do wan-der ev-'ry where,

*p*

Swift - er than the moon's— sphere; Swift - er than the moon's—

*f*

sphere, Swift - er than— the moon's— sphere; O-ver hill, o-ver

*p*

dale, O-ver park, o-ver pale, o-ver

*cresc.*

hill, o-ver dale, Tho-rough bush, Tho-rough briar, O-ver park, o-ver pale, Tho-rough

*pp*

flood, tho-rough fire, O-ver hill, o-ver dale, Tho-rough bush, tho-rough briar, O-ver

park, o-ver pale, Thorough flood, tho-rough fire, I do wan - -

*cresc.*

- - - - - der ev - - - 'ry where,

*a poco* *ff* *p*

I do wan-der ev - 'ry where, Swift-er than the moon's\_

spheré; I do wan-der ev - 'ry where,

Swift - er than the moon's\_ sphere; The cow-slips tall her pen-sion-ers

*p dolce*

be; In their gold coats spots you see; I do\_ wan-der ev - 'ry

*cresc.*

where, Swift - er than the moon's\_ sphere, Swift - er

than the moon's\_ sphere; I do

wan - der ev - 'ry where, Swift - er than the moon's\_ sphere,

Swift - er than the moon's\_

sphere; I do wan - der ev - 'ry where, Swift - er than the moon's

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by the lyrics "sphere; I do wan - der ev - 'ry where, Swift - er than the moon's". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex, rhythmic pattern of chords and eighth notes in the right hand.

sphere; I do wan - der ev - 'ry where, Swift - er than the

*cresc.* *f*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "sphere;" and a slur over "I do wan - der ev - 'ry where, Swift - er than the". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *f* (forte). The piano part features a more active right hand with some grace notes and a consistent eighth-note bass line.

moon's sphere.

*f*

The third system shows the vocal line ending with a fermata over "moon's sphere." and a final note. The piano accompaniment continues with a strong *f* (forte) dynamic. The right hand of the piano part features a series of ascending and descending eighth-note runs, while the left hand maintains a steady eighth-note accompaniment.

The fourth system contains only the piano accompaniment. The right hand continues with intricate eighth-note patterns and some slurs, while the left hand provides a steady eighth-note accompaniment. The system concludes with a final chord in the right hand.

# BID ME DISCOURSE

WILLIAM SHAKSPERE  
Sonnet from "Venus and Adonis"

Sir HENRY ROWLEY BISHOP  
(1786 - 1855)

Allegro moderato, ma con anima

PIANO

Bid me dis-course, I will en - chant thine ear, Or, like a fair - y



trip up-on the green, I will en - chant thine ear,



Or, like a fair - y trip up-on the green,



Or, like a nymph, with bright and flow-ing hair,



Or, like a nymph or like a nymph, with bright and flow-ing hair, with

*stacc.*

bright and flow-ing hair, Dance, dance on the sands, dance,

dance on the sands, on the sands, Dance,

*cresc. f f f pp*

and yet no foot-ing seen, and yet no foot-ing

*tr cresc. f f*



seen. —

*f* *ff* *rf* *rf* *rf*

Bid me dis-course, I will en-chant thine ear, Or, like a fair - y—

*pp stacc.*

trip up-on the green, trip, trip, up-on the green,

*scherz.*

Bid me dis-course, I will en - chant thine ear,

*ff* *pp stacc.*

Or, like a fair - y trip up-on the green,

I will en - chant thine ear, Or, like a fair - y trip up-on the green,

or trip up - on the

Or like a nymph, or like a nymph, with bright and flow - ing hair, with

bright and flow - ing hair, Dance, dance on the sands, dance, dance on the

sands, on the sands, Dance,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with the lyrics "sands, on the sands, Dance," and includes a trill (tr) on the final note. The piano accompaniment starts with a forte (f) dynamic and includes a piano (pp) section.

and yet no foot - ing seen, and yet no - foot - ing

The second system continues the vocal line with the lyrics "and yet no foot - ing seen, and yet no - foot - ing". It features a crescendo (cresc.) leading to a forte (f) dynamic, and includes trills (tr) on the final notes. The piano accompaniment also includes a crescendo (cresc.) and forte (f) dynamics.

seen. Dance, Dance, Dance

The third system features the vocal line with the lyrics "seen. Dance, Dance, Dance". The piano accompaniment includes a forte (f) dynamic and a section marked "pp stacc." (pianissimo staccato).

on the sands, and yet no foot - ing seen, and

The fourth system continues the vocal line with the lyrics "on the sands, and yet no foot - ing seen, and". It includes a trill (tr) on the final note. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

yet, and yet no foot-ing seen. Dance,

*tr*

*cresc.* *f* *pp*

Dance, Dance,

— on the sands, and yet no foot - ing seen, and yet, and yet no foot - ing

*tr* *f* *p colla voce*

seen.

*f* *ff* *if* *if* *if*

# THE WILLOW SONG

WILLIAM SHAKSPERE  
From "Othello," Act IV, Scene 3

GIOACHINO ROSSINI  
(1792-1868)

*Lento con espressione*

VOICE

PIANO *mp*

*Affettuoso*

The poor — soul sat sigh - ing by a

PIANO *p*

sy - ca - more — tree, Sing all a green

PIANO

wil - low, Sing all a green — wil - low; Her

PIANO

hand on her bos-om her head on her knee, Sing wil-low, wil - low, Sing wil -

low.

The fresh streams ran

by her, and mur - mur'd her moans; Sing

all a green wil - low, Sing all a green

wil - low; Her salt tears fell from her and sof- ten'd the stones; Sing wil-low,

wil - low, Sing wil - low.

She

20084

sigh'd in her sing - ing, and aft - er each

groan; Sing all a green wil - low, Sing all a green

wil - low; I'm dead to all pleas - ure, My true love is gone; O wil-low,

wil-low, O wil - low, O wil - low, wil - low.

Fad \*



# HARK, HARK! THE LARK

101

(Composed in 1826)

WILLIAM SHAKSPERE  
From "Cymbeline," Act II, Scene 3

(Original Key)

FRANZ SCHUBERT (Posthumous)  
(1797-1828)

Allegretto

VOICE

PIANO



*p*

Hark, hark! the lark at



*pp*

heav'n's gate sings, And Phoebus gins a - rise, — His steeds to wa - ter at those springs On



cha - lie'd flow'rs that lies; — On cha - lie'd flow'rs that lies; And wink - ing Ma - ry-



-buds be-gin— To ope their gold-en eyes; With ev - 'ry thing that

pret - ty bin, My la - dy sweet, a-rise, With ev - 'ry thing that pret - ty bin, My

*cresc.* *f.* *decresc.* *cresc.*  
la - dy sweet, a - rise, — a - rise, — a - rise, — My la - dy sweet, a -

*cresc.* *f.* *decresc.* *cresc.*

*f.* *decresc.*  
rise, — a - rise, — a - rise, — My la - dy sweet, — a - rise.

*f.* *decresc.*

# WHO IS SYLVIA?

(Composed in 1826)

WILLIAM SHAKSPERE

(Original Key)

FRANZ SCHUBERT, Op. 106, No. 4

(1797-1828)

From "The Two Gentlemen of Verona"  
Act IV, Scene 2

Moderato

VOICE

PIANO

*pp*

1. Who is Syl - via? what is  
2. Is she kind — as she is  
3. Then to Syl - via let us

she, — That all our swains com - mend her?  
fair? — For beau - ty lives with kind - ness.  
sing, — That Syl - via is ex - cel - ling;

Ho - ly, fair, — and  
Love doth to — her  
She ex - cels — each

wise is she;— The heav'n such grace did lend— her,  
 eyes re - pair,— To help him of his blind - ness,  
 mor - tal thing— Up - on the dull earth dwell - ing:

And That she might— ad - mir - ed—  
 be - ing help'd,— in - ha - bits—  
 To her gar - lands let us—

*pp*

be,— That she might ad - mir - ed—  
 there, And be - ing help'd, in - ha - bits—  
 bring, To her gar - lands let us—

be.  
 there.  
 bring.

# HARK, HARK! THE LARK

WILLIAM SHAKSPERE  
From "Cymbeline," Act II, Scene 3

KARL FRIEDRICH CURSCHMANN  
(1805-1841)

Andante

VOICE

PIANO

*p* *pp* *sf*

*p* *p*

Hark, hark! Hark, hark! Hark, hark! the lark at —

*p*

heav'n's gate sings, — And — Phoe - bus

*p* *p* *mf*

gins a - rise, His steeds to wa - ter

at those springs On cha - lic'd flow'rs that lies;

And wink-ing Ma - ry-buds be - gin To ope their gold - en

eyes: With ev - 'ry thing that pret - ty

bin, With ev - 'ry thing that pret - ty

bin, My lady sweet, my lady sweet, my la - dy sweet, a -

*p*  
rise, With ev - 'ry thing that pret ty

bin, With ev - 'ry thing that pret - ty

bin, My lady\_sweet, my lady\_sweet, my\_

la - dy sweet, a - rise. A - rise!

A - rise! A - rise!

*p* *pp*



# WHEN THAT I WAS A LITTLE BOY (CLOWN'S SONG)

WILLIAM SHAKSPERE  
Epilogue to "Twelfth Night"

ROBERT SCHUMANN, Op. 127, No. 5  
(1810 - 1856)

Vivace

VOICE

PIANO

*p*

When that I was a lit - tle boy, With

hey ho, with hey ho, the wind and the rain, A fool - ish thing was but a toy, For the

*rit.*

*a tempo*

rain, it rain - eth ev - 'ry day. But when I came to man's es - tate, With

*a tempo*

hey ho, with hey ho, the wind and the rain, 'Gainst knaves and thieves men

*a tempo*

*rit.*

shut the gate, For the rain it rain - eth ev - 'ry day But

*rit.*

*a tempo*

*rit.*

when I came, a - las! to wive, With hey ho, with hey ho, the wind and the rain, By

*rit.*

**Allegro**

swagger-ing could I nev - er thrive, For the rain it rain - eth ev - 'ry day.

*f*

*f*

# AUTOLYCUS' SONG

(LAWN AS WHITE AS DRIVEN SNOW)

(Original Key, F)

WILLIAM SHAKSPERE  
From "A Winter's Tale," Act IV, Scene 4

JAMES GREENHILL  
(1840 - )

VOICE *Recit.* *f*

I'm the ped-lar!

PIANO *f* *colla voce*

I'm the ped-lar! No mil-li-ner can so— fit his

*p* *cresc.*

cus-tom-ers with gloves. Here are ink - les,<sup>a)</sup> cad - diss - es,<sup>b)</sup>

a) inkles = tapes

b) caddisses = worsted lace

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cam-brics, and rib-ands of all the col-ours i' the rain-bow!

*Allegro vivace*

Lawn as white as driv-en snow,

Cy-prus black as e'er was crow; Gloves as sweet as dam-ask ro-ses,

Masks for fa-ces and for no-ses, Masks \_\_\_\_\_ for fa-ces and for no-ses;

*a tempo*  
*p* Bu - gle, brace - let, neck - lace am - ber, *p* Per - fume for a la - dy's cham - ber,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. It begins with a *p* dynamic and the tempo marking *a tempo*. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a *p* dynamic and includes *cresc.* markings in both the right and left hands.

Gold - en quoifs and stomach - ers, For my lads to give their dears; —

The second system continues the vocal line and piano accompaniment. The vocal line has a *r* (ritardando) marking above the first measure. The piano accompaniment features a *p* dynamic and *cresc.* markings in both hands.

*f* Pins and pok - ing - sticks of steel;<sup>a)</sup>

The third system shows the vocal line starting with a *f* (forte) dynamic. The piano accompaniment continues with a *p* dynamic and *cresc.* markings.

What maids lack from head to heel. Come buy of me, come

The fourth system concludes the vocal line and piano accompaniment. The vocal line continues with the lyrics "What maids lack from head to heel. Come buy of me, come". The piano accompaniment features a *f* dynamic and *cresc.* markings.

a) poking-sticks of steel = to stiffen the curls of their ruffs on.

buy, — come\_ buy, buy of me, come buy, — come\_ buy!

*poco rit.*

*ad lib.*

Buy, lads! or else your lass-es cry, Buy lads! or else your lass-es cry, come

*colla voce*

*f*

buy! — buy!

*f*

*mf*

Lawn as white as driv - en snow, Cy-prus black as e'er was crow;

*mf*

*accel. cresc.*

Gloves as sweet as dam-ask ro-ses; Masks for fa-ces and for no ses; Masks

*ad lib.*

for fa-ces and for no-ses; Buy of me, Come, buy, - come, buy,

*colla voce*

*rall.*

buy of me, come buy - come buy, Buy, lads! or else your lass-es cry,

*rall.* *colla voce*

*ff*

Buy, lads! or else your lass-es cry, come buy!

*ff*

## SIGH NO MORE, LADIES

(Original Key)

WILLIAM SHAKSPERE

From "Much Ado About Nothing," Act II, Scene 3

SIR ARTHUR SEYMOUR SULLIVAN

(1842-1900)

Allegro

VOICE

PIANO

*f* *risoluto*

*p*

Sigh no more, la - dies, sigh no more;

Men were de-ceiv - ers - - - er; One foot in sea, and

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one on shore; To one\_thing con - stant nev - - er. Then

*rall.*

*colla voce*

sigh not so, but let them go, And be you blithe and bon - ny, Con -

*p a tempo* *cresc.* *rall.*

*p a tempo* *colla voce*

vert-ing all\_your sounds of woe In-to Hey — non-ny, non - ny.

*a tempo* *senza rit.* *f.*

*a tempo* *cresc.* *senza rit.* *f.* *sf* *risoluto*

*p*

Sing no more dit - ties, sing no more Of dumps so dull and

heav - y, The fraud of men\_ was\_ ev - er so, Since

*rall.* *p a tempo*  
sum - mer first was\_ leav - y Then sigh not so, but let them go,

*colla voce* *p a tempo*

*rall.* *a tempo cresc.*  
And be you blithe and bon - ny, Con - vert - ing all\_ your sounds of woe In-to

*colla voce* *a tempo cresc.*

Hey — non - ny, — non - ny, Then

sigh not so, but let them go, And be you blithe and bon - ny, Con -

*cresc.* *f*

vert - ing all — your — sounds of woe In - to Hey non - ny, — non -

*rall.* *colla voce* *f* *f*

ny.

*a tempo* *ff*

# FEAR NO MORE THE HEAT O' THE SUN

WILLIAM SHAKSPERE  
From "Cymbeline," Act IV, Scene 2

(Original Key, G)

Sir C. HUBERT H. PARRY  
(1848- )

Andantino

PIANO

The piano introduction is in G major, 4/4 time, and marked Andantino. It consists of four measures. The right hand features a melodic line with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *mf* and *dim.*

The first line of the vocal melody is: "Fear no more the heat o' the sun, Nor the fu-rious win-ter's". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *mf*.

The second line of the vocal melody is: "rag - es, Thou thy world - ly task hast done, Home art". The piano accompaniment continues. Dynamics include *mf*.

The third line of the vocal melody is: "gone, and ta'en thy wag - es." The piano accompaniment concludes with a *dim.* dynamic.

*p* Gold - en lads and girls all must, — *pp* As chim-ney-sweep - ers,

come to dust.

*mf* Fear no more the frown o' the great, Thou art

*cresc.* past the ty-rant's stroke; Care no more to clothe and eat; To thee the

reed is as the oak, *p*  
The

scep-tre, learn-ing, phys-ic, must— *p* All fol-low this, and come to  
*p* *pp*

dust.

*f* Fear no more the light-nig flash, Nor the all-dread-ed thun-der -  
*f*

stone; Fear not slan - der, cen - sure rash, Thou hast

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'stone;', followed by eighth notes 'Fear not slan - der, cen - sure rash, Thou hast'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* (piano) is placed above the vocal line and below the piano accompaniment.

fin - shed joy and moan:

The second system continues the vocal line with 'fin - shed joy and moan:'. The piano accompaniment features a prominent eighth-note pattern in the bass line. Dynamic markings include *rit.* (ritardando) above the vocal line and below the piano accompaniment, *mf dim.* (mezzo-forte, decrescendo) above the piano accompaniment, and *pp* (pianissimo) below the piano accompaniment.

All lov - ers young, all lov - ers must — Con - sign to thee, and

The third system features the vocal line with 'All lov - ers young, all lov - ers must — Con - sign to thee, and'. The piano accompaniment consists of chords. Dynamic markings include *pp* (pianissimo) above the vocal line and below the piano accompaniment.

come — to dust.

The fourth system concludes the vocal line with 'come — to dust.'. The piano accompaniment features a moving bass line and chords. Dynamic markings include *p* (piano) above the piano accompaniment and *pp* (pianissimo) below the piano accompaniment.

# WHO IS SYLVIA?

(Original Key)

WILLIAM SHAKSPERE

MONK GOULD

From "The Two Gentlemen of Verona," Act IV, Scene 2

(1858- )

Andante con moto (♩. = 80)

VOICE

PIANO

The first system of the musical score consists of a voice staff and a piano accompaniment. The voice staff is in G major (one flat) and 9/8 time, with a tempo marking of "Andante con moto (♩. = 80)". The piano part is in the same key and time, starting with a dynamic of *f* (forte) and a marking of *mf legato* (mezzo-forte, legato). The piano accompaniment features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The system concludes with a *dim.* (diminuendo) marking.

The second system continues the musical score. The voice part begins with the lyrics: "Who is Syl - via? what is she, That all our". The piano accompaniment continues with a dynamic of *p* (piano) and features a series of chords in the right hand and a more active bass line. The system ends with a fermata over the final notes of the piano part.

The third system continues the musical score. The voice part begins with the lyrics: "swains com - mend her?". The piano accompaniment features a dynamic of *dolce* (dolce) and includes a fermata over the final notes of the system. The piano part continues with a series of chords in the right hand and a more active bass line.



Ho - - ly, — fair, — and

wise — is — she, — The heav'ns — such grace did

lend her, That she might ad - mir - ed be.

Is — she kind, as she is

fair? For beau - ty lives with kind - ness.

*dolce*

Love doth

*p*

to her eyes re - pair, To

*rit.*

*cresc.*

help him of his blind - ness; And be - ing help'd, in - hab - its

*ten.*

*colla voce*

*p*

*a tempo*

there. Then to

*a tempo*

*mf* *dim.* *p*

*f*



Syl - via let us sing, That Syl - via is \_\_\_\_\_ ex -

*p*



cel - ling;

*dolce* *p*



She ex - cels each mor - tal

thing, Up - on the dull earth dwell - ing: To her

*rit. al fine* *ten.*

*cresc.* *colla voce* *p*

let us gar - lands bring.

*a tempo* *rit.*

*mf* *p* *pp*

# BLOW, BLOW, THOU WINTER WIND

WILLIAM SHAKSPERE

From "As You Like It," Act II, Scene 7

(Original Key, C)

WILLIAM ARMS FISHER, Op. 5, No. 4

(1861- )

Andante

VOICE

1. Blow, — blow, — blow, thou win-ter wind, — Thou  
2. Freeze, — freeze, — freeze, thou bit - ter sky, — Thou

PIANO

*mf*

The first system of music features a voice line and a piano accompaniment. The voice line begins with two verses of lyrics. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and consists of a flowing melody in the right hand and a supporting bass line in the left hand. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

art not so un - kind As man's in - grat - i -  
dost not bite so nigh As ben - e - fits for -

The second system continues the musical setting. The voice line carries the lyrics, and the piano accompaniment provides harmonic support. The piano part features a mix of chords and moving lines, maintaining the Andante tempo.

tude; Thy tooth is not — so — keen, Be -  
got: Though thou the wa - ters — warp, Thy

The third system continues the musical setting. The voice line carries the lyrics, and the piano accompaniment provides harmonic support. The piano part features a mix of chords and moving lines, maintaining the Andante tempo.

cause thou art not seen, Al - though thy breath be rude.  
sting is not so sharp As friend re - mem - ber'd not.

The fourth system concludes the musical setting. The voice line carries the final lyrics. The piano accompaniment features a forte (*f*) dynamic and ends with a ritardando (*rit.*) marking. The piano part features a mix of chords and moving lines, maintaining the Andante tempo.

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Allegro

*f* Heigh - ho! sing, heigh - ho! un - to the green - hol - ly: Heigh - ho! heigh - ho!

*poco rit.*

*a tempo*

*poco rit.*

Heigh - ho! heigh - ho! Heigh - ho! heigh - ho! un - to the green hol - ly: Most

*Lento mf*

*cresc.*

friendship is feign - ing, most lov - ing mere fol - ly: Then, heigh - ho, the hol - ly!

*Lento mp*

*a tempo f*

*a tempo*

heigh - ho, the hol - ly! This life is most jol - ly.

*ff*

*sfz*

# SIGH NO MORE, LADIES

(Original Key, F# minor)

WILLIAM SHAKSPERE

From "Much Ado About Nothing," Act II, Scene 3

WILLIAM ARMS FISHER, Op. 5, No 5

(1861- )

VOICE

PIANO

Con brio

1. Sigh no more, la - dies,  
2. Sigh no more, la - dies,

sigh no more, la - dies, sigh no more, sigh no more,  
sigh no more, la - dies, sigh no more, sigh no more, Of  
L.H.

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Pa \* Pa \*

*a tempo*

Men were de-ceiv - ers, Men were de-ceiv - ers, Men were de - ceiv - ers ev - er,  
 dumps dull and heav - y, dumps dull and heav - y; Of dumps so dull and heav - y,

*a tempo* *sfz*

To one thing con-stant nev - er: One foot in sea and one on shore, To  
 Since sum - mer first was leav - y: The fraud of men was ev - er so Since

*sfz* *sfz* *f*

*poco rit.* *a tempo mp*

one thing con - stant nev - er: } Then sigh not so, but let them go,  
 sum - mer first was leav - y; }

*poco rit.* *sfz* *a tempo*

sigh not so, but let them go, And be you blithe and bon - ny, be you blithe and

*cresc.*



bon - ny, Con - vert - ing all your sounds of woe In - to Hey non - ny, non - ny, non - ny.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

*f*  
Sigh no more, la - dies, sigh no more, la - dies, Be you blithe and

The second system continues the piece with a vocal line and piano accompaniment. The vocal line starts with a quarter rest, then a quarter note, followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note pattern in the right hand. A dynamic marking of *f* (forte) is placed at the beginning of the piano part.

*cresc.*  
bon - ny, be you blithe and bon - ny, Con - vert - ing all your sounds of woe In - to

The third system features a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment continues with the eighth-note pattern. A *cresc.* (crescendo) marking is placed above the piano part.

*poco rit.*  
Hey non - ny, non - ny, non - ny.

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment features a more complex eighth-note pattern in the right hand. A *poco rit.* (poco ritardando) marking is placed at the start, and an *a tempo* marking appears later. The system ends with a *D.S.* (Da Segno) instruction.

# IT WAS A LOVER AND HIS LASS

WILLIAM SHAKSPERE  
From "As You Like It," Act V, Scene 3

(Original Key, C)

GERARD BARTON  
(1861 - )

Allegro commodo (♩=160) *mf*

VOICE

PIANO

1. It —
2. Be -
3. This
4. Then,

was — a lov - er and his lass,  
tween the a - cres of the rye,  
car - ol they be - gan that hour,  
pret - ty lov - ers, take the time,

With a hey, and a ho, and a

hey — no - ni - no, { That o'er the green corn - fields did pass.  
These pret - ty coun - try folks would lie,  
How that a life was but a flow'r } In —  
For love is crown - ed with the prime }

spring-time, the on - ly pret - ty ring - time,

When birds do sing, hey ding-a-ding-a-ding, Sweet lov - ers love the

spring, When birds do sing, hey ding-a-ding-a-ding, Sweet

lov - ers love the spring. — lov - ers love the spring. —

# ORPHEUS WITH HIS LUTE

WILLIAM SHAKSPERE

From "Henry the Eighth," Act III, Scene I

(Original Key)

CARL BUSCH

(1862- )

*Allegretto*

PIANO

First system of piano introduction. Treble clef, key signature of one sharp (F#), 3/4 time signature. The music begins with a piano (*p*) dynamic. It features a melody in the treble staff and accompaniment in the bass staff. There are triplet markings over the eighth notes in the treble staff.

Second system. The vocal line (treble clef) begins with the lyrics "Or - pheus with his lute made trees, And the". The piano accompaniment (grand staff) includes a *rit.* (ritardando) marking followed by a *p a tempo* marking. The piano part continues with the same accompaniment as the first system.

Third system. The vocal line (treble clef) continues with the lyrics "moun-tain tops that freeze, Bow them-selves when he did". The piano accompaniment (grand staff) features a *mf* (mezzo-forte) dynamic marking. The piano part continues with the same accompaniment.

Fourth system. The vocal line (treble clef) begins with the lyrics "sing: To his". The piano accompaniment (grand staff) continues with the same accompaniment as the previous systems.

mu - sic plants and flow'rs Ev - er sprung; as sun and show'rs There had

made a last - ing spring. Ev - ry thing that heard him play, E'en the

bil - lows of the sea, Hung their heads, and then lay by, Hung their

heads, and then lay by.

Tempo I

In sweet mu - sic is such art,

Moderato

Kill - ing care and grief of

heart — Fall a - sleep, or hear - ing,

Tempo I

die.

# UNDER THE GREENWOOD TREE

WILLIAM SHAKSPERE

From "As You Like It," Act II, Scene 5

(Original Key)

CARL BUSCH

(1862- )

Allegretto

PIANO

The piano introduction consists of five measures. The right hand features a rhythmic pattern of eighth notes with grace notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *p* (piano) is present. The key signature is one sharp (F#) and the time signature is common time (C).

The first system of the vocal and piano accompaniment. The vocal line begins with a rest for two measures, then enters with the lyrics "Un - der the green-wood". The piano accompaniment continues with the same rhythmic pattern as the introduction. A dynamic marking of *p* is shown in the piano part.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "tree Who loves to lie with me, And tune his mer-ry-". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is shown in the piano part.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "note Un - to the sweet bird's throat, Come". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is shown in the piano part.

hith - er, come hith - er, come hith - er: Here shall he see

No en - e - my But win - ter and rough weath - er.

*molto rit.* *mf* *a tempo*

Who doth am - bi - tion shun And

*p*



loves to live in the sun, Seek-ing the food he eats And pleased with

what he gets, Come hith-er, come hith-er, come

hith-er: Here shall he see No

en-e-my But win-ter and rough weath-er.

*molto rit.* *mf* *Lento* *ppp*

# AND LET ME THE CANAKIN CLINK (IAGO'S SONG)

(Original Key)

WILLIAM SHAKSPERE  
From "Othello," Act II, Scene 3

HARVEY WORTHINGTON LOOMIS, Op. 10, No 18  
(1865- )

Molto vivace *ff* boisterously

VOICE

And let me the can - a - kin

PIANO

*ff* harshly

clink, clink, clink, clink; And

L.H. R.H. L.H. R.H. L.H. R.H. L.H.

*f*

let me the can - a - kin clink, clink, clink:

*ffz* *mf*

L.H. R.H. L.H.

*mp* *mf*

A sol - dier's a man; — A life's but a

*f* *rit. a tempo*

span; — Why, then, let a sol - - dier

*mf* *f* *rit. ff a tempo*

drink. —

*L.H.* *R.H.* *L.H.* *R.H.*

*sfz*

## CRABBED AGE AND YOUTH

*(Original Key, E♭)*WILLIAM SHAKSPERE  
From "The Passionate Pilgrim," XIIHARVEY WORTHINGTON LOOMIS, Op.10, No.5  
(1865- )

Allegro giocoso

VOICE

PIANO

*f*

Crab-bed age and youth can-not live to-geth-er,

*a tempo*

*rit.*

*mp*

*mf*

Youth is full of pleas-ure, age is full of care.

*mf*

*crisply*

8

*mf*

Youth like sum-mer morn, age like win-ter weath-er; Youth like sum-mer brave, age like

*p colla voce* *mf*

*mf*

win-ter bare. Youth is full of sport, a-ge's breath is short;

*mf*

*f* *mp* *mf*

Youth is nim-ble, age is lame; Youth is hot and bold,—

*f* *mp* *mf*

*f* *rit.*

age is weak and cold,— Youth is wild, and age is tame.

*f* *p* *rit.*

*6* *R.H.*  
*L.H.*  
*8*

*a tempo* *f* Age, I do ab-hor thee, *mp* *espress. slower* Youth, I do a-dore thee; *with warmth* O, my love, my

love is young! *ff* *quickly* Age, I do de-fy thee; *mp* *slowly dolce* O sweet shep-herd, hie thee!

*rit.* For me-thinks thou stay'st too *ten.* long. *a tempo* *Allegro giocoso*

*eresc.* *f*

# ORPHEUS WITH HIS LUTE

WILLIAM SHAKSPERE  
From "Henry the Eighth," Act III, Scene I

(Original Key, D<sup>b</sup>)

CHARLES FONTEYN MANNEY, Op. 3, No. 5  
(1872 - )

Andante semplice

VOICE

PIANO

*p*

*legato*

Or - pheus with his lute

made trees, And the moun-tain tops that freeze, Bow them-selves when he did

sing, — Bow them-selves when he did sing: To his mu-sic plants and

*p* *mf*

flow - ers Ev - er sprung; as sun and show - ers

*cresc.*

*f broadly* *rit. e dim.*

There had made a last - ing spring,                      There had made a last - ing

*p*  
spring.

*dolce*

*pp a tempo* *rit.*

*p a tempo*

Ev - 'ry thing that heard him play,                      E'en the bil - lows

*p a tempo*

of the sea,                      Hung their heads, and then lay by, —



Hung their heads, and then lay by. In sweet mu - sic is such

*mf*

*p*

art, Kill - ing care and grief of heart

*cresc.*

Fall a - sleep, or hear - ing, die, Fall a - sleep, or hear - ing, die.

*f broadly*

*rit. e dim.*

*dolce*

*pp a tempo*

*rit.*

*morendo*

*ppp*

# IT WAS A LOVER AND HIS LASS

(Original Key)

WILLIAM SHAKSPERE  
From "As You Like It," Act V, Scene 3

H. CLOUGH-LEIGHTER  
(1874 - )

Poco allegro animoso

VOICE

PIANO

*mp leggiero*

*poco rit.*

*mf*

It was a lov - er and his lass, With a

*a tempo*

*p*

*cresc.*

*f*

*tardo*

*mp a tempo*

hey, and a ho, and a hey non - i - no, That o'er the green corn -

*cresc.*

*f > colla voce*

*mp a tempo*

Red \*

field did pass In spring time, the

*pp*

on-ly pret-ty ring-time, When birds

*p*

*p* *poco cresc.*

do sing, hey, ding-a-ding,

*mf*

*mf* *leggieramente assai*

ding; Sweet lov-ers love the

*poco meno mosso* *mp* *rit. e dim.* *p*

*poco meno mosso* *mp* *rit. e dim. colla voce*

*p* spring.

*p* *mp* *a tempo*

*mf* This car - ol they be -

*tr* *rit.* *mf* *a tempo*

*cresc.* gan that — hour, With a hey, and a ho, and a

*cresc.*

*mf* hey non - i - no, How that — a life was but a —

*f*

flow'r In — spring - - time, the — on - ly pret - ty

ring - time, When birds —

— do sing, hey, ding - a - ding, ding;

*meno mosso* Sweet — lov - ers *tardo* love the *f molto rit.* spring.

## O MISTRESS MINE

*(Original Key)*

WILLIAM SHAKSPERE

From "Twelfth Night," Act II, Scene 3

S. COLERIDGE-TAYLOR

(1875- )

Allegro appassionato

VOICE

PIANO

*f*

O mis - tress mine, where are you roam - ing? Oh, —

*rit.* *a tempo*

stay — and hear; your true love's com - ing, That can

sing — both high — and low: Trip no fur - ther, pret - ty

sweet - ing; Jour - neys end in lov - ers

meet - ing, Ev - 'ry wise — man's son — doth know,

Ev - 'ry wise — man's son — doth know.

*mf*

*a tempo*  
*mf*

What is— love? 'tis not here - af - ter;

*a tempo*

*poco rit.*

Pres - ent mirth— hath pres - ent laugh - ter; What's to

come— is still— un - sure: In de - lay— there lies— no



plē - ty ————— Then come and kiss me, sweet - and -

The first system of the musical score. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "plē - ty ————— Then come and kiss me, sweet - and -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It features a complex texture with many chords and some sixteenth-note passages.

*f* *rall.* *pp*  
twē - ty, Youth's a stuff\_ will not\_ en - dure, Youth's a

The second system of the musical score. The vocal line continues with the lyrics "twē - ty, Youth's a stuff\_ will not\_ en - dure, Youth's a". The piano accompaniment includes dynamic markings *f* and *rall.* in the first measure, and *pp* in the final measure. The texture remains complex with many chords.

*rall.* *a tempo*  
stuff\_ will not\_ en - dure.

The third system of the musical score. The vocal line continues with the lyrics "stuff\_ will not\_ en - dure.". The piano accompaniment includes dynamic markings *rall.* and *a tempo*. The texture is complex, with some passages in the piano part featuring triplets and a *pp* dynamic marking.

*morendo -*  
*p* *pp*

The fourth system of the musical score. The piano accompaniment includes dynamic markings *p* and *pp*, and the marking *morendo -*. The texture is complex, with some passages in the piano part featuring triplets.

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